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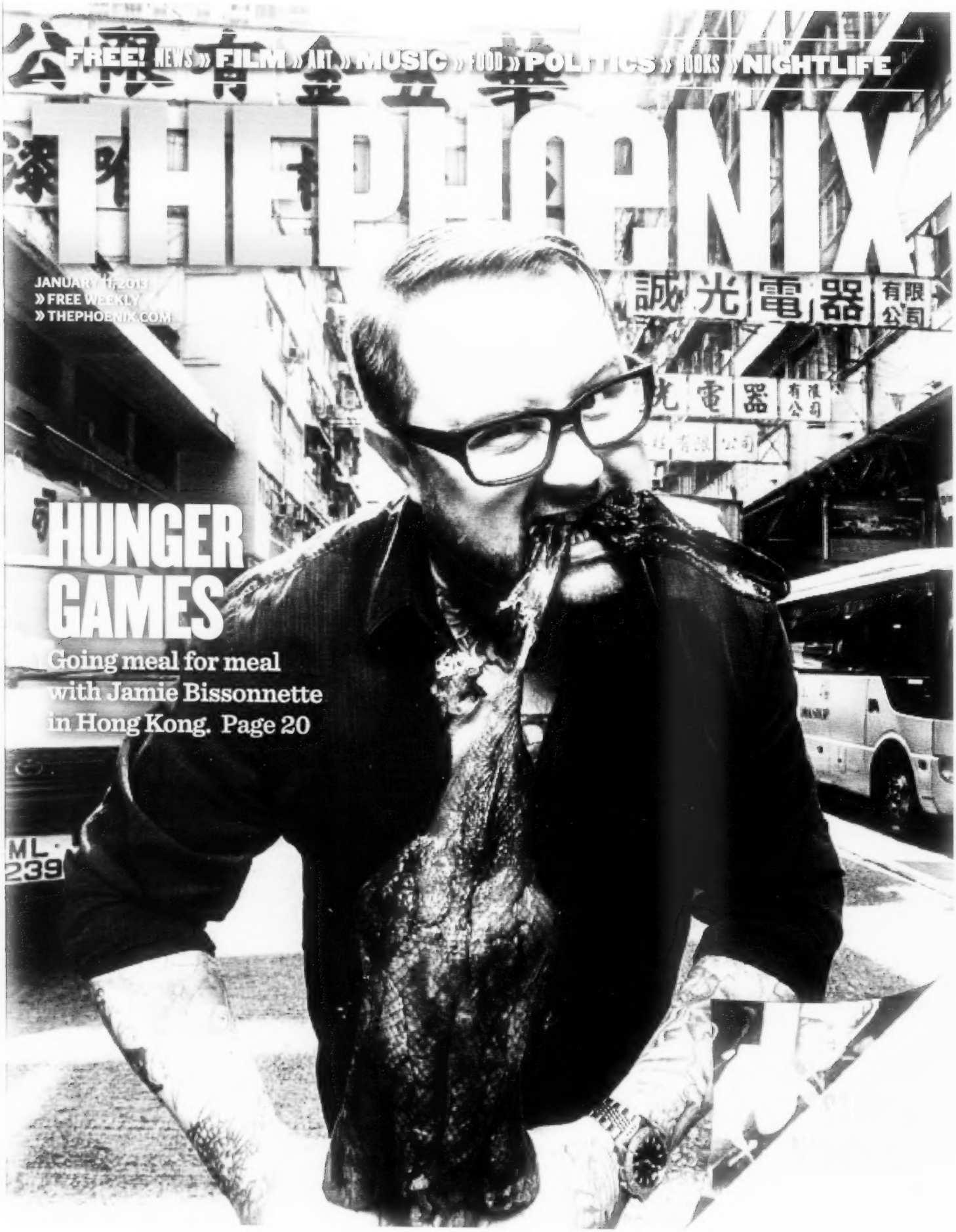

HUNGER GAMES

Going meal for meal with Jamie Bissonnette in Hong Kong. Page 20

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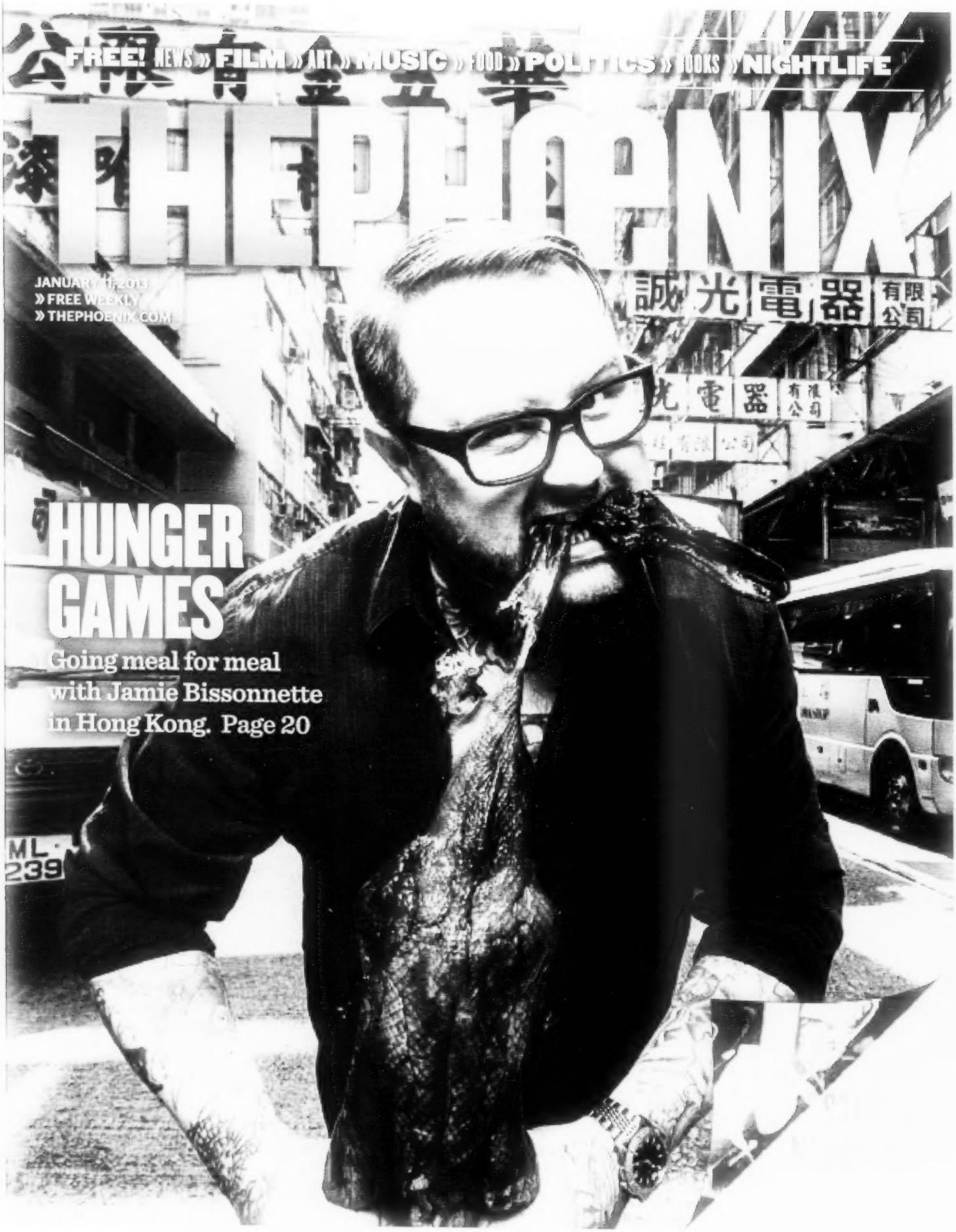

HUNGER GAMES

Going meal for meal with Jamie Bissonnette in Hong Kong. Page 20

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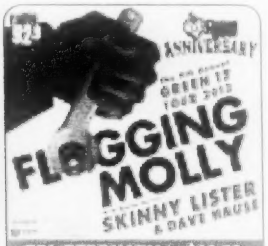

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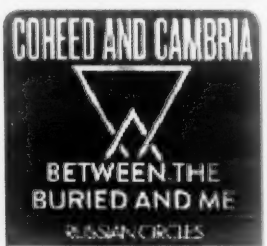

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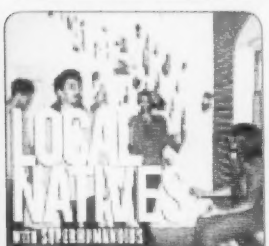

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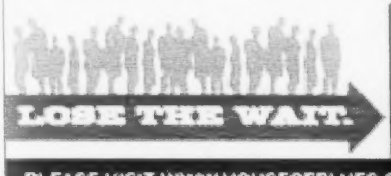

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THE PHOENIX

"'I don't know what it is, but I want to take it home and play with it,' he says, handing over some bills."

p 20

Spend a week in Hong Kong with Boston chef Jamie Bissonnette, and you'll learn to eat with abandon.

ON THE COVER AND THIS PAGE PHOTOS BY CHRIS SORENSEN

THIS WEEK AT THEPHOENIX.COM :: PIPELINE PROTESTS TURN STICKY When Boston-area students superglued themselves together in the local offices of TransCanada, we were there. :: **DROPKICKED** Missed the Murphys at McGreevy's? Catch the replay on WFNX.com :: **MENINO'S WAR CHEST** The mayor's out of the hospital, but is there anything left in his campaign account?

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PARADISE ROCK CLUB BOSTON

TUE. 1/15
EMELI SANDE
EMILY KING

FRI. 1/18
AUGUSTANA
(ACOUSTIC) WITH LAUREN SHERA

WED. 1/23
FEMI KUTI & THE POSITIVE FORCE
UHURU AFRIKA

FRI. 1/25
CHRISTOPHER OWENS
MELTED TOYS

SAT. 1/26
RA RA RIOT
GUARDS

TUE. 1/29
THE VACCINES
SAN CISCO

SAT. 2/2
IN ASSOCIATION WITH THE BRAIN TRUST
EMANCIPATOR
RANDOM RAB, TOR

WED. 2/6
ONES TO WATCH PRESENTS:
BLACKBERRY SMOKE
DRAKE WHITE

SAT. 2/9
BRUCE IN THE USA
SPRINGSTEEN TRIBUTE SHOW

TUE. 2/12
AESOP ROCK WITH ROB SONIC AND DJ BIG WIZ
BUSDRIVER

WED. 2/13
YO LA TENGO

THU. 2/14
TWLOHA HEAVY & LIGHT TOUR FT
JON FOREMAN
(OF SWITCHFOOT)
WITH ANTHONY RANERI, WILL ANDERSON, NOW, NOW, AND THE LONE BELLOW

FRI. 2/15
TORO Y MOI
WILD BELLE, DOG BITE

SUN. 2/17
TEXAS IS THE REASON
TITLE FIGHT

TUE. 2/19
ON SALE FRIDAY AT NOON!
SOLANGE

FRI. 2/22
DOPAPOD
GHOSTS OF JUPITER, THE JAUNTEE

WED. 2/27
EELS

THU. 2/28
THE WOOD BROTHERS

FRI. 3/1
MURDER BY DEATH / MAN MAN

FRI. 3/8
MIGHTY MYSTIC
EIGHT FEET TALL, THE WONDERMICS, MUSIC BY DJ JKOOL

THE MIDDLE EAST UPSTAIRS
TUE. 1/22
PALMA VIOLETS

cafe 939 AT BERKLEE
WED. 2/20 WAKE OWL ON SALE FRI AT 10AM!
FRI. 3/22 MOUNT MORIAH/ BLESSED FEATHERS

BRIGHTON MUSIC HALL
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FROM THEPHOENIX.COM

RE: "*HOTLINE MIAMI* AND AMERICA'S NARRATIVE OF MASCULINITY AND VIOLENCE," BY MADDY MYERS (12.17.12)

Great piece. Love the critical playing/reading/whatever-we-call-it of *Hotline Miami*. I always felt as though the game was mocking me with its flimsy narrative: "All we have to do is give you a context and you'll kill anyone and anything left and right, won't you?"

I have wondered about the "damsel" quite a bit since my two playthroughs, what she, as the only female in this game — outside of the murdered victim in the bonus stage — represents.

And you're absolutely on-point with wake-up call games needing gamer participation to fulfill their purpose. What's the point of games like *HM* and *Spec Ops*, both of which make the gamer's capacity for violence a thematic focus, if no change occurs. If they just get us to think about violence, about the flaws of culture, but don't motivate us to act in some way, have they failed? To be completely honest, I'm still mulling over the effects these games have had on me. I like violence in games. Not proud of it, but there it is. At the same time, though, I'm always anxious about committing that violence in-game. There's a contradiction between my real world beliefs and kind of horrific damage I inflict on people who aren't real. Until recently, the whole "games are escapism" excuse was enough to satiate my conscience, but as I get older, those anxieties bother me more and more, as games like *HM* … go to such lengths to hold up a mirror to the gamer.

_"JAVY GWALTNEY"

RE: "THE BIG HURT: THE WORST SINGLES OF 2012," BY DAVID THORPE (12.21.12)

dude how does j mascis roll in his grave when he is still rocking out? cliches are so dangerous.

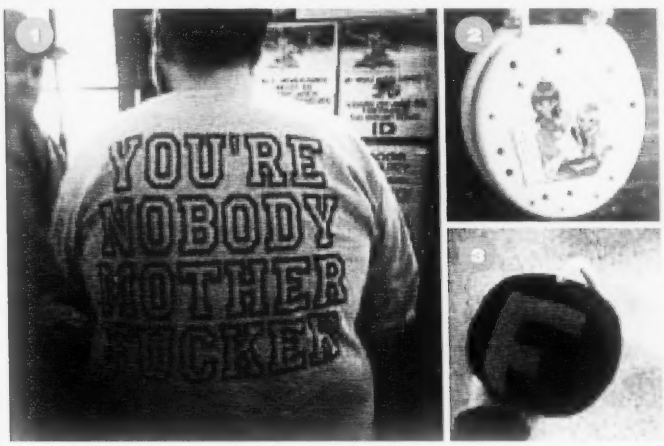
_"JOE"

RE: "THE EDITORIAL PAGE: CAN GUN REFORM MISFIRE?," (12.28.12)

According to the douche bag who wrote this article, he says that if Congress does not pass this new gun ban then it will have BLOOD ON IT'S HANDS. By this same example, this means that the whitehouse administration (all of them) HAVE BLOOD ON THEIR HANDS FOR DOING NOTHING ABOUT LYBIA and 4 Americans Died. obama LIED, DENIED AND PEOPLE DIED. Let's not stop at just making new gun laws, let's make more laws against murder, rape, assalt, child abuse, because according to lib dems, that is all it is going to take. Then we … dissolve all police departments, because we will not need them, WE WILL HAVE MORE LAWS.

_"LAWMAN"

INSTAGRAM US Tag your photos @bostonphoenix



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ADAM CAROLLA
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FEBRUARY 16

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Sister's Easter Catechism
MARCH 3

SINBAD
MARCH 8

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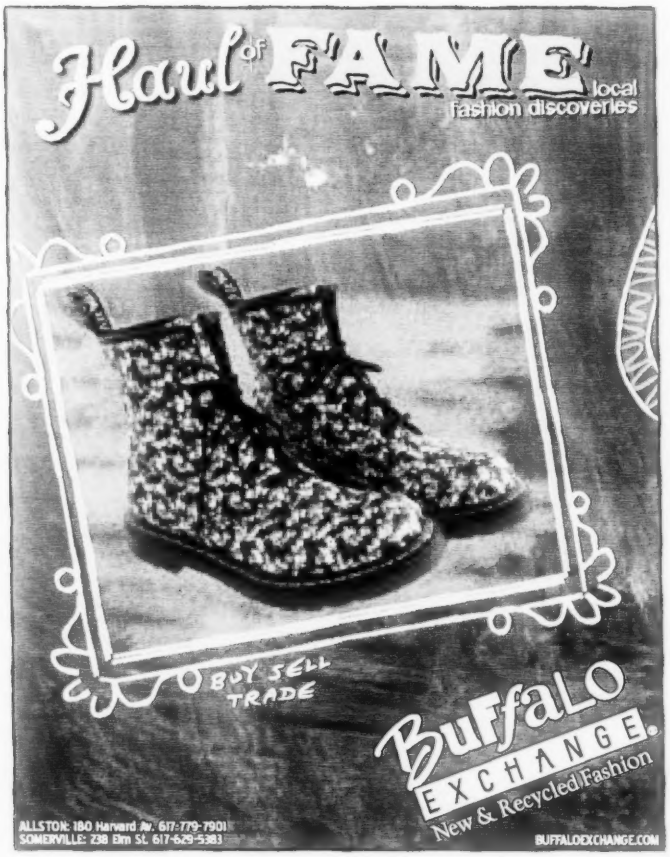

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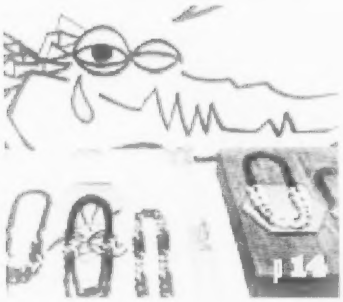
IN THIS ISSUE

EDITORIAL

NOW & NEXT

» As we find ourselves clamped deep in the rime-curdled armpit of winter, take warming comfort in rustic soups and artisanal jewelry made out of hog accessories. Oh, and lots of wine.

» [illegible] p 12
» [illegible] p 12
» [illegible] p 14



VOICES

» As if all that fiscal-cliff garbage weren't alarming enough, here are other looming threats: the Mass budget, a mellow-harshing MMJ bill, and Miracle Whip Kickin' Onion Blossom Dipping Sauce.

» [illegible] p 15
» [illegible] p 18
» [illegible] p 19

SPOTLIGHT

» Five feasts, 8000 miles: our foreign-food correspondent goes meal for meal with Jamie Bissonnette in the land of wet markets and snake wine.

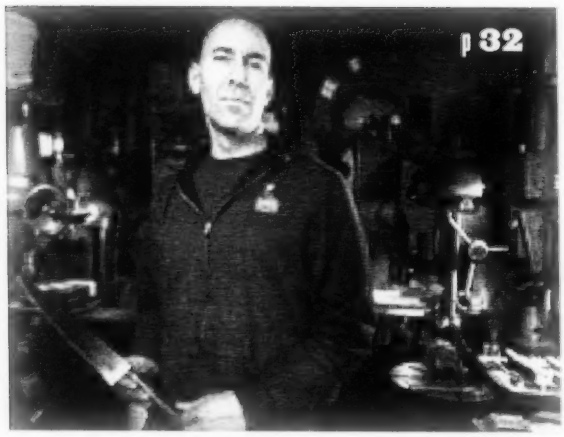
» [illegible] p 20

STYLE PHOTO BY CONOR DOHERTY, HONG KONG PHOTO BY CHRIS SORENSEN

FOOD & DRINK

» Good work, everyone, for making Boston the drunkest city in America for two years running (see Now & Next). So here are a few things that should be near and dear to your boozy selves:

» p 34
» p 35
» p 37



ARTS

» This week, *Gangster Squad* shoots up the big screen, soul crooner Jessie Ware steps into the spotlight, and *Pippin* pelvic-thrusts its way into our hearts.

» p 40
» p 42
» p 43
» p 44
» p 46
» p 48
» p 50
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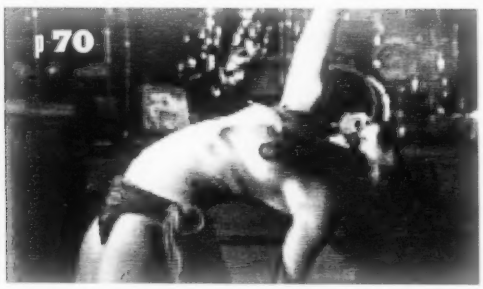
NIGHTLIFE

» What's next for Boston nightlife? Our roundtable of industry vets weighs in on *Eastbound*-worthy laws, mustache-twirling bartenders, and whether EDM will jump the shark.

» p 64
» p 67
» p 70



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VOL. LXXIX | NO. 2

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Everett Finkelstein [illegible]
Carly Carloth [illegible]
Peter Kadzis [illegible]

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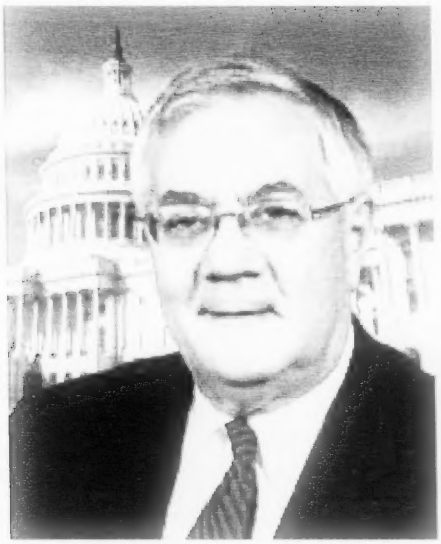
SOME FRANK TALK FOR GOVERNOR PATRICK



Dear Governor Patrick,

Media tea leaves suggest the odds are long that you will act on former Massachusetts congressman Barney Frank's suggestion to appoint him to fill the temporary vacancy that will result when Senator John Kerry's appointment as secretary of state is confirmed, as it is expected to be.

That would be a shame, a missed opportunity.

There is no doubt that at times Frank can be a royal pain in the ass, and his ego is as big as the federal deficit.

But he is not a wild card, as some professional whispers have been suggesting.

In his 32 years as a Democratic congressman, Frank has proven himself to be a disciplined and focused politician. Within the Massachusetts delegation, he has demonstrated an ability to be able to work with his more-conservative cohorts.

For example, South Shore congressman Steven Lynch, by Bay State standards a social conservative, credits Frank with opening his eyes to the justice and necessity of a whole range of a gay-rights issues.

Likewise, Frank enjoyed a productive working relationship with ex-senator Scott Brown, who may well be the Republican candidate to fill Kerry's seat.

There have been rumblings that it would not be optimal to have Frank temporarily occupying the Senate seat that fellow Democrat Ed Markey is expected to declare for, because of a reported lack of human warmth between Frank and Markey.

In the words of Vice President Joe Biden, that's "malarkey."

Sure, tension exists. Frank was pissed that Markey wouldn't allow a more favorable remapping of congressional districts, and that led Frank, at age 71, to decide not to seek re-election.

That's political life, and Frank and Markey know it. You have a lot of big egos coexisting with each other down in Washington. Always have, always will.

If Markey is indeed the Democratic candidate to succeed Kerry, then it is nothing short of a blood libel to suggest Frank would be anything other than 100 percent committed to seeing Markey win election.

Above all else, Frank is a pro.

It is Frank's professionalism that recommends him for this interim appointment.

Whomever you choose to fill Kerry's seat will serve for about 145 days — maybe a week or two more or less.

The next few months are going to be damned important ones.

With major battles over government spending, Medicare, Medicaid, and Social Security on the horizon, Democrats in the Senate could use more than a safe vote.

Frank is the equal of anyone in the Senate when it comes to matters of taxation and fiscal policy.

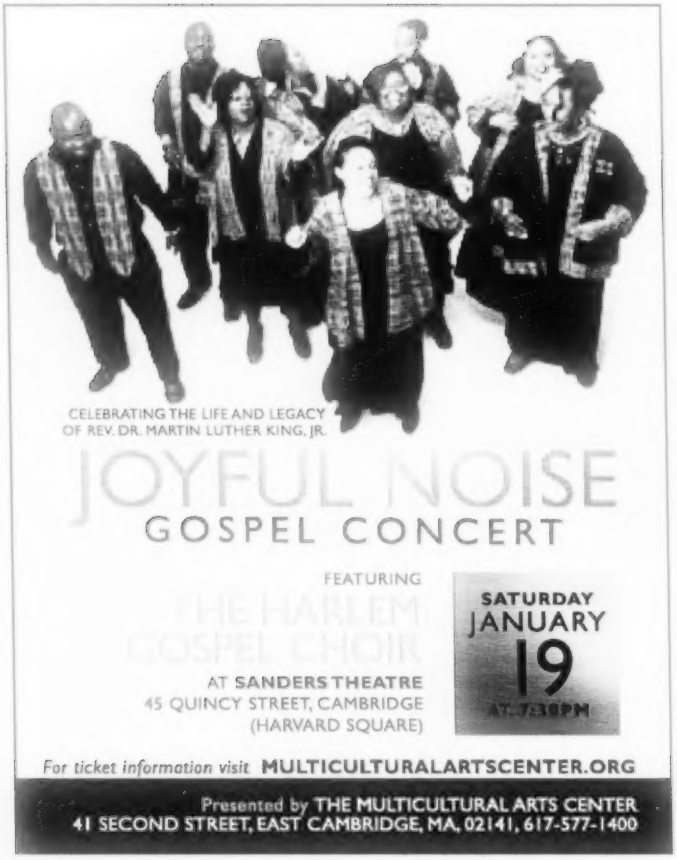
Frank's brains, policy expertise, and media savvy would well serve the nation and Massachusetts.

Governor, you rode into office as a maverick. Don't forget your roots, your heritage.

Play-it-safe Democrats might prefer someone without Frank's fire and passion.

Be bold. Go with Barney.

Best,
The Phoenix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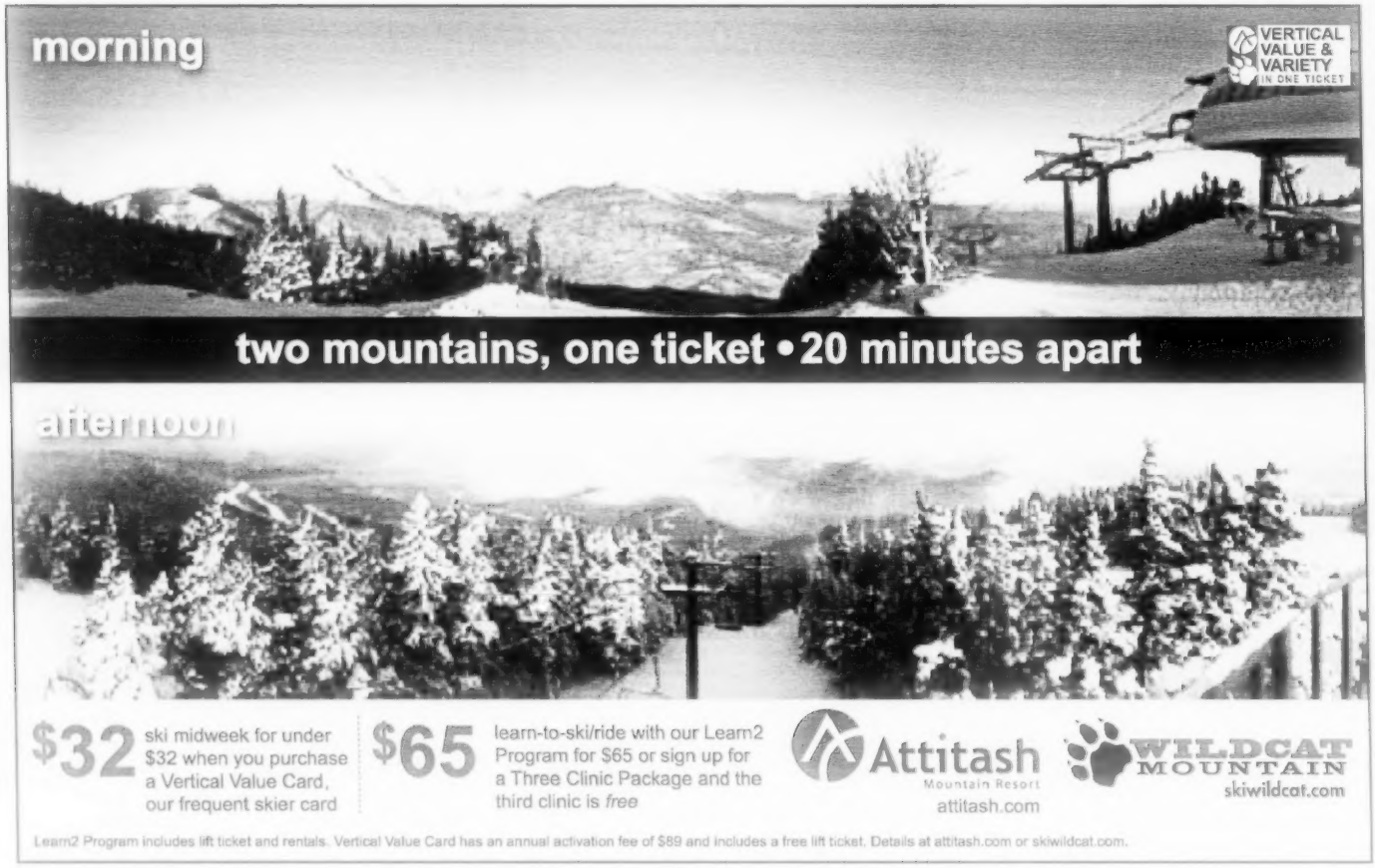
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"DELICIOUSLY PROVOCATIVE"—*Vogue*

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THROUGH FEBRUARY 3

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NOW & NEXT

A SLIDESHOW SPECTACLE » JUNK-FOOD NEWS » PATRICK'S BUDGET

Crocodile Tears. Page 14.

PHOTO BY CONOR DOHERTY

VISUALIZED

VISIT ALLVISUALBOSTON.TUMBLR.COM FOR A FULL LIST OF PARTICIPATING ARTISTS AND INFO ON FUTURE EVENTS

THIS FRIDAY NIGHT in Jamaica Plain, multimedia performance space Spectacle will transform for the third installment of All Visual Boston, a one-night art show that will merge a digital slideshow of photographic work with a performance by local experimental musical duo Tooms. In their darkened room, Spectacle will display pieces by more than 40 local, national, and international artists, the end result being almost like watching a film.

Presented by Aviary Gallery, the slideshow features new work by Mexican artist Fabiola Menchelli, photos from the archives of Eric Tuby, and pieces by local artist Ryan Arthurs (who'll have a solo exhibition of new work at Aviary this February). All Visual Boston is organized by Aviary's Lindsay Metivier, co-juried by artist Quinn Gorbutt, and hosted by Ricardo De Lima of Spectacle.

"The slide show format allows us to show works from a lot more people from a variety of places and to do so in an environment that is all about seeing and looking," wrote Metivier and Gorbutt in an email. "The slideshow is a one-time thing, so it becomes more about the experience of looking at different images than about prints or objects. Ideas can circulate more fluidly, and it physically brings together artists and allows conversations to happen."

Having an experimental music group accompany the slideshow is an integral aspect of the installation, as it "gives the event a different ambiance than what we get at openings at the gallery where works are mounted, framed, and installed in a stationary manner," wrote the organizers. "They are both excellent formats for viewing work, just different. The slideshow is a little looser, a little more open, and allows us to experiment with the way images relate to one another in sequence."

Ultimately, the most gratifying element of this sort of installation is the way it gathers artists for a one-off community-centric event.

"Really, the most exciting thing about it is seeing the participants come together and meet each other," wrote Metivier and Gorbutt. "It's another way of building a supportive arts community."

_LIZ PELLY

ALL VISUAL BOSTON @ SPECTACLE, 128 Brookside Ave, Jamaica Plain :: January 11 from 8 to 11 pm :: $5 suggested donation

BY THE NUMBERS

1

Number of cookbooks in the kitty that's recently passed through Needham's Sweet Basil, a 25-year-old cafe with a cult following. We wonder how many copies it's sold in the past year.

15.6

Number of pounds of sockeye salmon, which accompanies an entree in a recipe for poached salmon, scattering the Sea Bass Grill.

90,000

Number of [illegible] that have been sold in the United States, which [illegible] of its 7 Ads Week [illegible] Boston [illegible] Boston [illegible]

SOUP'S ON

Most cookbooks catch you with a really stellar recipe about a third of the way in — something with heft and a rustic photo to go with it, past all the stocks and appetizers. *Stewed*, the latest tome from chef Dave Becker of Needham's Sweet Basil, caught me on page 10, with a knockout photo of an electric-green chickpea in its pod. The recipe on the facing page was pretty killer too.

Just in time for the frozen months of January through March, Becker has put out a convincing cookbook/coffee-table art book hybrid brimming with soups, braises, and stews, from sweet-potato bisque and veggie gumbo to creamy turkey soup and lamb porridge. Organized by origins and techniques in six sections — "Grown," "Smoothed," "Chilled," "Raised," "Caught," and "Milled" — the nearly 60 recipes blend the classically simple and the updated gourmet, something Sweet Basil devotees will instantly recognize. Taking it up and over the top are the photos from Becker's longtime girlfriend, Nina Gallant, so vibrant they almost don't look real.

If a post-work trek to Needham to meet the author isn't in the cards, don't fret: Becker is hoofing it into town during the next couple of months to bring the goods to you. Can't make it? Snag a copy ($35) at sweetbasilneedham.com, ecookbooks.com, or select bookstores.

_CASSANDRA LANDRY

GET A TASTE

Book Signing at the New England Mobile Book Fair 82-84 Needham St, Newton Highlands :: January 26 from 1 to 3 pm :: Free :: nebookfair.com

Guest Chef at Central Bottle Wine + Provisions 196 Mass. Ave, Cambridge :: January 30 from 6 to 8 pm :: $25 for Italian bites and vino :: questchefsweetbasilcentralbottle.com

Book Signing and Cooking Demonstration at BU 808 Comm Ave, Boston :: February 27 from 6 to 9 pm :: $30 for food, wine, and a cookbook :: buzzfoodandwine

WORD OF THE WEEK

custom-made

adj. 1. Made to individual specifications. *See also* **CustomMade**, a Cambridge-based online marketplace for indie artisans that launched a Custom Concierge service this month; shoppers can send a photo of a coveted item — a bookshelf, an engagement ring, cowboy boots, whatever — along with their budget and custom specs to CustomMade, whose team will scour their 4500-maker database, match appropriately skilled artisans to the project, and send multiple price quotes within 24 hours. Find out more at custommade.com.

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ROYALE | THE SINCLAIR | t.t. the bear's | GREAT SCOTT

Howie Day
THIS SATURDAY, JANUARY 12 // THE SINCLAIR

DESSA
W/ ADEEM, H.W. & DJ EMOH BETTA
THIS SUNDAY, JANUARY 13 // THE SINCLAIR

THE AMAZING
THIS MONDAY, JANUARY 14 // GREAT SCOTT

MATT PRYOR & JAMES DEWEES
WITH SPECIAL GUEST INTO IT. OVER IT.
THURSDAY, JANUARY 17 // T.T. THE BEAR'S

SAVOY
W/ PAUL BASIC
FRI. JANUARY 18 // MIDDLE EAST DOWNSTAIRS

MISSION OF BURMA
W/ REPORTS
SATURDAY, JANUARY 19 // THE SINCLAIR

ALLEN STONE
W/ HALEY REINHART
SUNDAY, JANUARY 20 // ROYALE

GRAVEYARD
W/ THE SHRINE
WEDNESDAY, JANUARY 23 // ROYALE

ROBERT EARL KEEN
THURSDAY, JANUARY 24 // ROYALE

Gin blossoms
TUESDAY, JANUARY 29 // ROYALE

WORLD MUSIC/CRASHARTS PRESENTS:
RED BARAAT
SATURDAY, FEBRUARY 2 // THE SINCLAIR

FEED ME WITH TEETH W/ MORD FUSTANG
MON. & TUES., FEBRUARY 4 & 5 // ROYALE

FEATURING THE ORIGINAL LINE UP
furtherseemsforever
W/ HOSTAGE CALM
THURSDAY, FEBRUARY 7 // THE SINCLAIR

beach fossils
SUNDAY, FEBRUARY 24 // T.T. THE BEAR'S

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CROCODILE ROCKS

BY ALEXANDRA CAVALLO

PERCHED ON A STOOL in the artfully cluttered Crocodile Tears studio, listening to Marya Chan and Jodi Klann discuss their work while willing myself not to spill my glass of red all over the beads, baubles, and oddities strewn across the polka-dotted table that serves as their workspace, I'm thinking that — as second jobs go — making jewelry with one of your best buds is a good one. In fact, if I wasn't the type of klutz who needs to remind myself not to dribble merlot all over other people's hard work, I'm thinking it's a job I might pick up.

But for the Crocodile Tears girls, designing their seriously rad line of handcrafted jewelry at night isn't really a job at all. Footwear designers at New Balance by day, Chan and Klann started fooling around with found objects — fishing lures from Klann's home state of Michigan, wooden blocks, tiny metal dinosaur toys, and a little plastic bull clipped off a bottle of Sangre de Toro wine, to name just a few — as an outlet from the daily grind. Having bonded at New Balance over their similar tastes in fashion and music, they decided, on a bit of a whim, to rent a studio space with a few other friends and "just start making stuff." That stuff was initially intended to be clothing, but designing dress patterns quickly segued into making quirky, chunky necklaces out of unconventional materials. (Their signature line is a collection of chain-link necklaces made from resin that look like heavy hardware but are actually feather weight.) "It all happened very organically," says Klann.

Chan hands me a small, almost transparent neon-pink tube and asks if I've heard of pig pipes. I haven't. "Neither had we!" she laughs. "They come in these long, almost three-foot-long rods, in all these crazy colors. And what they're used for, I guess, is that pigs are attracted to these colors, and they use them to prod the pigs around and corral them. We just thought it was hilarious."

The girls clearly have a sense of humor, but their after-hours hobby has turned into a pretty serious business. Now they display their jewelry during Open Studios on SoWa First Fridays; you can also find their necklaces and bracelets (priced in the $30 to $100 range) in a handful of independent boutiques around town.

If you see something you like, snap it up quickly, their innovative MO means they rarely make a collection twice, with the exception of their resin work. Draining my third glass of wine (in addition to being great jewelry makers, they're great hostesses), I ask what they have planned for 2013. "3D printing," Chan says immediately. They want to print out big plastic rings, she explains.

Peering at a hand-painted crocodile that spans the entirety of a wall (their mascot — "He's a smartass," says Klann), I ask how they came up with their name. "It's a Southern saying meaning insincere weeping," Chan tells me. "I just heard it on TV. We both wanted a really unique name, something really random, so I heard it and texted it to Jodi, and she was like, yesh, that's it." A second look at the grinning croc on the wall confirms it: he's a total smartass.

But there's nothing insincere about these two. Listening to them talk about their craft, it's clear they love what they do. "At the end of the night, we know that we're going to walk away having made something, versus, say, at work where there are so many meetings and people we need to deal with," muses Chan. "This was really just a chance for us to be like, 'All right, we're going to go in and just make something we want to make.' I think that's a really important part of why we started doing this."

WHERE TO BUY At their studio at 450 Harrison Ave, Studio #229, Boston, from 5 to 9 pm on the first Friday of the month, or at Acquire, 61 Salem St, Boston

THE BIG HURT

THE WEEK IN FOOD

BY DAVID THORPE

LOSING WEIGHT IS ONE OF the most common new year's resolutions. Prepare for another year of failure, corpulent reader: time for an extra-greasy food news roundup!

We start in high-tech donut affairs: **Krispy Kreme** has issued a press release commemorating the first anniversary of its Hot Light smartphone app, which sends out alerts whenever fresh donuts are being baked nearby. "No longer do our fans have to be driving by a shop to see if there are hot Original Glazed® doughnuts coming down the line," enthused a Krispy Kreme spokesman. "Every day, thousands of Krispy Kreme fans throughout the country are getting alerts sent directly to their smartphones when the Hot Light is on at their preferred Krispy Kreme location."

We truly live in an age of technological marvels: instead of circling the block all night, sweating and gnashing, waiting for the magical red light to come on at our local Krispy Kreme, we can get the latest donut updates without even laboriously rolling off our bare, yellowing mattresses! In just one year, the Hot Light app has been downloaded nearly a quarter of a million times, and donut-obsessed technogluttons have made over 42 million searches for hot, glistening rings of congealed grease.

Quaker up, Suburban Odysseus, and sail your minivan to Ithaca!

Troubled restaurant company **Buffets, Inc.** — operators of HomeTown Buffet, Old Country Buffet, and several others — have appointed a new chief executive and a couple of new board members in an attempt to turn around their ailing brand. I'm shocked that they could be in any financial trouble — selling Americans unlimited quantities of horrible, disgusting food seems like a foolproof proposition — but they've recently emerged from their second bankruptcy filing in just three years. I'm confident they can get things back on track, because chain buffets are the festering trough of America's heartland, central to our cherished national sense of body shame and culinary self-loathing.

Here's a money-saving idea: with food prices rising, HomeTown Buffet could cut down on customer portions by hiring "coolers," like William H. Macy in that gambling movie. They'd hang around the buffet line looking fat and horrible, groaning and swaying and mumbling intestinal laments. One look at these sorry characters would make buffetgoers queasily reconsider that third portion of Buffalo Chicken Poppers. I submit myself as the perfect candidate for this position (salary is negotiable, but must include unlimited trips to the soft-serve bar).

May I interest you in some hip rebranding? Cause **Quaker Oats** is about to make your breakfast EPIC!

> *The Quaker Oats Company, a division of PepsiCo, announced today the debut of "Quaker Up," an integrated marketing campaign that showcases how Quaker provides the nourishment to fuel the epic adventures of everyday family life. It aims to contemporize the iconic and trusted brand by creating a more relevant connection to today's mom and acknowledging and sharing her point-of-view that everyday family life can be "epic."*

Yes: the most common and mundane experiences of day-to-day life, through the magic of oat-mush branding, have now been made equal to the grand heroism of the world's great epics. This feat is accomplished with TV commercials, "a Facebook app that will allow consumers to share their family's everyday epic adventures," a dash of "Hispanic-themed creative," and, most compellingly, a linguistic innovation: "This campaign shifts the word Quaker from a noun to a verb, sparking action and bringing to life how Quaker can help provide healthy fuel like oatmeal for families' daily adventures." Quaker the fuck up, Suburban Odysseus, and sail your minivan to Ithaca!

And, finally, the 2013 **Kraft** product line is here! It's catered to young, urban sophisticates who demand "bold or ethnically-inspired taste experiences." Says Kraft's associate director of Culinary: "Young people are especially adventurous and food savvy. They don't want to miss the latest food news, whether it's trendy flavors, pop-up restaurants, or the newest food truck in town."

Now I can zing up my morning bagel with Philadelphia Spicy Jalapeno Cream Cheese, dip my stubby fingers in Miracle Whip Kickin' Onion Blossom Dipping Sauce, or slather my face and hair with new, perfectly spreadable Cool Whip Frosting. P

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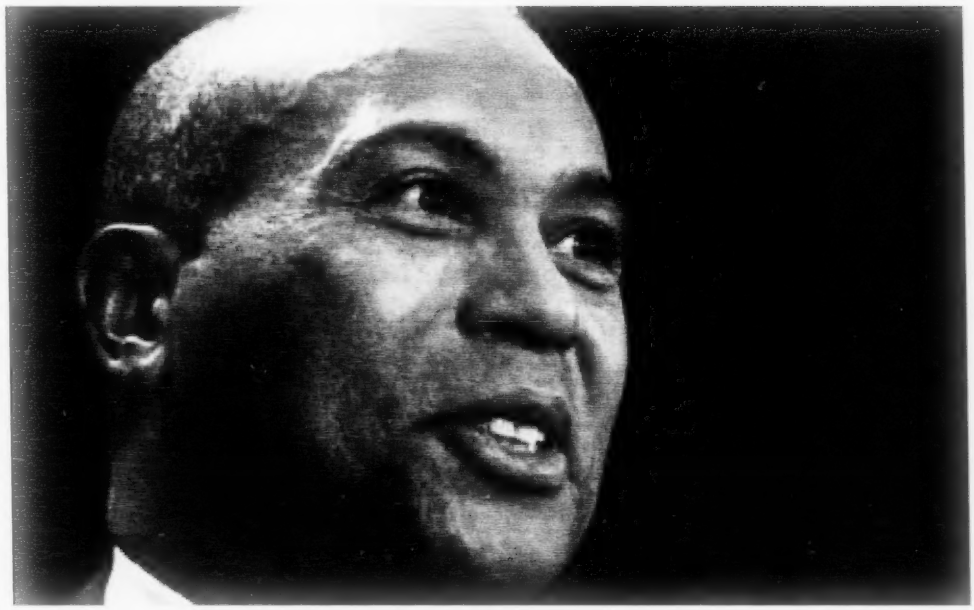
TALKING POLITICS

BUDGING FORWARD

BY DAVID S. BERNSTEIN



THE NATION has just suffered through fiscal-cliff negotiations that left nobody, on either side of the aisle, happy with the results or the process.

Now it's time for Massachusetts to start its annual budget-making theatrics. And while the results are likely to cause similar disappointments, we at least have some new players and new rules that might make the proceedings more satisfactory.

First, Governor Deval Patrick has a new budget chief shepherding the process. Glen Shor was named a few weeks ago to succeed Jay Gonzalez, who resigned after three and a half years as secretary of Administration and Finance (A&F).

Second, the governor's budget proposal will be accompanied by two-year strategic plans from all eight cabinet secretaries.

And third, Patrick's budget will be presented in an entirely new, program-based form, in addition to the traditional line-item format.

The changes might not grab much attention when Patrick delivers his fiscal year 2014 proposal on January 23 — people are likely to be more interested in the tough medicine in the budget itself.

But in the long run, they are potentially more important. "Program budgeting, and releasing all of this information (in the strategic plans), is very positive in helping people understand the state budget, and the state government," says Noah Berger, president of the Massachusetts Budget and Policy Center.

> Under Patrick, the top budget position has shifted from a key political post to one held by expert policy-and-budget mavens.

NEW BLOOD

The replacement of Gonzalez with Shor is least remarkable, but that in itself suggests why it is interesting.

Under Patrick, the top budget position has shifted, from a key political post (going to party operatives such as Thomas Trimarco, Andrew Natsios, and Kevin Sullivan) to one held by expert policy-and-budget mavens. Leslie Kirwan had worked throughout state government under Republican administrations, including under Charlie Baker at A&F. Gonzalez worked under Kirwan, and earned his promotion through brains and hard work.

Shor, similarly, has quietly proven himself — first by heading the health-care budget in A&F, and then as executive director of the Health Insurance Connector Authority.

UNPRECEDENTED TRANSPARENCY

The new strategic plans were formalized by a Patrick executive order last February. A&F spokesperson Alex Zaroulis boasts that it's a major leap forward in government transparency, and outside State House–watchers agree.

The documents (to be posted online the same day as the governor's budget proposal) will not only lay out the program-by-program missions and activities for all to see, they will also set two-year, measurable performance goals.

This type of performance management is common in the private sector — and even, increasingly, in municipal government — but state government has been stubbornly resistant to it.

The timing of these first strategic plans may be auspicious. Their goals come due in 2015 — when Patrick and his cabinet will be gone, replaced by the next administration. So, they have less incentive to low-ball the numbers now, to make sure they look good later. Likewise, the new people in charge can be brutally honest in assessing whether programs run by their predecessors met their benchmarks.

DETAILS, DETAILS

The program budget might be the most welcome change of all. Anyone who's tried to wade through a state budget bill knows how difficult it can be to parse what's being spent for a particular area of interest — homeless programs or arts funding, for instance.

In theory, the program budget will "show all the different pots of money, and how they connect and work together," Zaroulis says. "It gives you a more holistic approach."

The program budget will be online on January 23, along with the traditional line-item budget. It is not clear whether the state legislature will adopt the program budget approach for its versions. But it's a start.

MENINO'S WITHERED WAR CHEST! In other budget-crisis news, the mayor's campaign account's looking mighty anemic. What gives? Read more at thePhoenix.com/talkingpolitics.

COMMON SENSI

INTRODUCING SENATOR BUZZKILL'S NEW POT BILL

BY ARIEL SHEARER
ASHEARER@PHX.COM :: @ARIELSHEARER

BACK IN NOVEMBER, the people of Massachusetts circumvented their elected lawmakers by legalizing medical marijuana through a ballot measure. But now, just as the changes outlined by Question 3 are taking effect, one legislator is rolling out a bill — the Massachusetts Medical Marijuana Act — that would establish a system drastically different from the one voted on in November, taking away patients' ability to grow their own supply and eliminating retail dispensaries completely.

Quincy senator John F. Keenan is a vocal marijuana opponent, and he says he's introducing the 21-page overhaul of Question 3 before the end of next week.

"I don't think the vote is a fair reflection of what people actually expected," Keenan says. "It's clear that they were in favor of the concept of medical marijuana, but as they see this new unfolding and become more aware of the lack of details ... people have concerns about how it's going to be implemented."

Under Keenan's bill, marijuana prescriptions would be filled by mail courier, rather than through retail dispensaries. There would be no hardship cultivation registrations allowing patients to grow their own supplies, and the Department of Public Health (DPH) would have the power to license fewer than 10 growers in the entire state.

Moreover, under the current law, only a physician can decide whether to treat a patient with marijuana. Keenan's bill would take that decision out of doctors' hands, giving the DPH final say over what medical conditions would be eligible to be treated with marijuana.

Shaleen Title, a local lawyer working for a Colorado-based firm that specializes in marijuana law, says she would be surprised to see this bill gain traction. Question 3 "was well drafted," she says. "The strong mandate from voters shows that."

But Keenan has already picked up at least one unlikely ally: Amherst senator Stanley Rosenberg.

Rosenberg and Keenan had long been on opposite sides of the marijuana debate: Rosenberg even introduced a medical-marijuana-legalization bill in 2011, which, if it had passed, could have licensed as many as 10 dispensaries within 120 days of taking effect. And while Keenan campaigned against Question 3, Rosenberg campaigned for it.

But Rosenberg says he's now seriously inclined to support Keenan's much more rigid program.

"I'm almost certainly going to sign on to it," says Rosenberg. "I'm looking for a solution to a couple problems he's addressing."

Rosenberg says marijuana advocates asked him to endorse Question 3 after pitching him a ballot measure based on his 2011 bill. He says he agreed to endorse the ballot initiative contingent on the advocates' agreeing not to drastically alter the provisions in his bill.

"I feel very much aggrieved here," Rosenberg says. "I campaigned for the question based on that."

He says it wasn't until roughly a month before the election that they made the changes to Question 3 that he fears will open the back door to recreational marijuana.

"They gave doctors the ability to determine, without requiring medical or scientific evidence, what conditions this could be prescribed for, and the DPH has no say," Rosenberg explains, adding that he's also disappointed with the hardship cultivation provision. "I could imagine that a very large number of people could claim hardship and be granted." He says there's no control over where those plants and seeds are going.

"The version that went on the ballot ended up being too loose in a number of areas," Rosenberg says. "You can tighten up the law as voted by the people, or you can have a debate on legalization, regulation, and taxation of recreational marijuana."

Legislators fear the changes to Question 3 will open the back door to recreational marijuana.

GET A MASTER'S IN CANNABIS: For details from last Saturday's seminar with the Cannabis Career Institute and a rundown of upcoming marijuana-related educational events in the area, go to thePhoenix.com/phlog.

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特色腐皮卷

AN AMERICAN CHEF IN HONG KONG

Going meal for meal with Jamie Bissonnette in food heaven

BY CASSANDRA LANDRY

PHOTOS BY CHRIS SORENSEN

It's just over an hour after we've touched down in Hong Kong, and Jamie Bissonnette has already sniffed out a street joint where a woman snips piping-hot lengths of tripe into a bubbling broth with kitchen shears. "You want some of that?" he asks me, his eyes lit up. In the second it takes me to turn around, he's cradling a little tray of it in his hands.

>> HONG KONG on p 22

<< HONG KONG from p 21

We stray to the side of the street for a moment. The tripe, threaded onto a wooden skewer in bite-sized pieces, is drizzled with a zigzag of red chili sauce. The oil pooling in its honeycomb pockets is still sizzling. We each stab a piece with chopsticks; it gives just enough under our teeth with a pleasant squishiness, and the unmistakable umami flavor floods our brains.

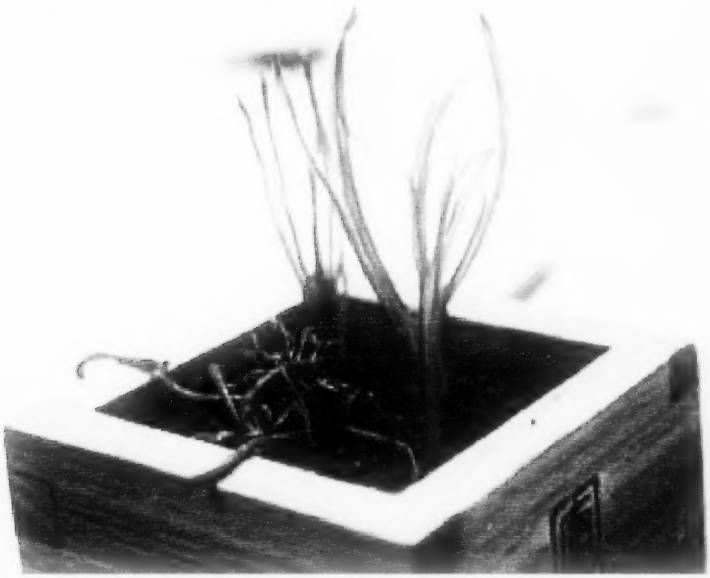
In August, Jamie — *Food & Wine*'s People's Best New Chef 2011, James Beard Award nominee, and Boston's answer to New York levels of foodie hysteria thanks to Toro and Coppa — shot me a casual email wondering if I was "interested in talking about" accompanying him to Asia's world city for a week as guests of the Hong Kong Tourism Board. A few months later, we've been flown 14 hours over the North Pole, welcomed to Hong Kong by a driver named Vigor, and checked into the fancy Langham Place in Mongkok.

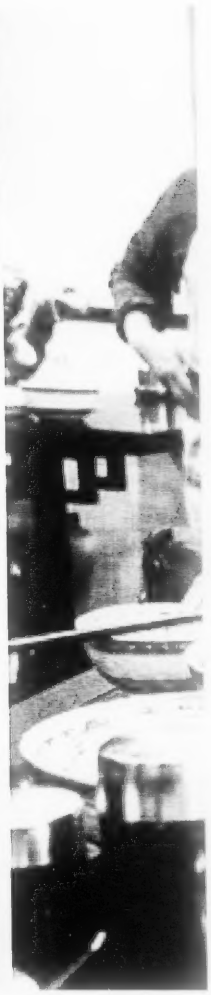
Back in the night market, we toss our chili-sauce-covered chopsticks and weave through the crowds. Jamie has been here just once before, for a scant 20 hours during a break from a cruise he was cooking for, but now he's roaming the streets like a bloodhound, all of the sights flooding back to him. "I can't believe I remember this," he keeps telling me as we hang a right, and then a left, and then another left.

Before we realize how far we've walked, we dead-end at the pier overlooking Victoria Harbor, all of the city's psychedelic skyscrapers stretched out above us. It's more of a lightshow than a skyline, and we stand, transfixed, along with the throng around us. We're still starving, so with the taste of tripe lingering, we wrangle ourselves a bowl of lap cheung sausage and rice, topped with scallions, miniscule dried shrimp, and peanuts, plus a Styrofoam bowl of scalding broth with spaetzle-like fish dumpling pieces and crispy cabbage.

Jamie once told me that he never had any doubt in his mind that he would be a chef; as a kid, he favored cooking shows over cartoons. But his culinary career has not been typical by any means. As a punk kid in the hardcore scene of Hartford, Connecticut, he toured with straight-edge bands. He graduated from culinary school at 19, covered in tattoos and a committed vegetarian. Later, he dabbled in professional MMA fights ("Insurance wouldn't cover the breaks and bruises") and took a spiritual detour as a Hare Krishna.

Bissonnette is nobody's idea of a traditional chef. He is impulsive and restless, and gives off the aura of someone who has become comfortable with the idea of not fitting in, ever. Even now, at midnight, with Hong Kong splayed in front of us, you get the sense he could be asking himself the same question that's been put to him countless times: how did this kid from Canton find himself at the forefront of modern American cuisine?





FIRST COURSE: LEAN-MEAT CONGEE WITH CENTURY EGGS, SHRIMP-WONTON NOODLE SOUP

The first time Jamie Bissonnette says, "I'm in fucking *heaven* right now," it's Monday morning, and he is sitting at the Law Fu Kee noodle shop on Queen's Road in Central. (This is not the last time he will say this; it'll slip out as a steaming plate of clams in black-bean sauce is plunked down in front of him, and while he digs around in the shell of a sea snail before holding the meaty muscle aloft.) The clack-clacking of kitchen shears rises above the quiet din of people scraping their bowls, and an orange restaurant cat stands guard at the street entrance, eyes half-mast. Our neatly coiffed tour guide, Fred Cheung, has led us here for lunch; now he returns, juggling bowls of lean meat (pig liver, mostly) and century-egg congee, plus a plate of quartered century eggs — the yolks ashy gray and dark, the whites the color of deeply steeped tea (a result of preserving them in a mixture of clay, ash, salt, quicklime, and rice hulls) — complete with a shock of hot-pink pickled ginger on the side.

We drape a few shavings of ginger over the eggs ceremoniously and stuff the whole thing into our mouths. It's creamy and smoky and hits the back of our taste buds with notes like black tea, closely followed by the cleansing, spicy sucker punch of ginger.

Afterward, we take our time strolling through the Graham Street wet market. The stalls smell of seawater and things fried and fermented. There are big boxes of dried hibiscus, eggplants the size of tennis balls, bitter melons with deep grooves, a stall of coral-pink and Meyer-lemon-yellow fish, and another cat snoozing in an empty Oregon blueberries box.

Jamie ducks into Tsim Chai Kee for an unscheduled shrimp-wonton noodle stop.

Inside, old men industriously slurp down an early lunch, most of them alone, poking at their noodles and broth contemplatively. Fred pours the first round of tea, and bowls piled with noodles and dumplings arrive shortly after.

The pale-pink shrimp meat is soft and crunchy at the same time, packed into the wonton so tightly you can't tell where one shrimp ends and the next begins. We're all mildly terrible with chopsticks (Jamie keeps up; I don't), but no one notices when one of us drops a slippery steamed dumpling or a noodle on the table. "Remind me to buy a pocket knife so we can cut these," Jamie says, hoisting a curly mass of dripping ramen aloft.

"I don't know what happened, or how I fell into cooking," he tells me, before saying something I've heard him say a hundred times before. "I'm not a chef. Chefs are masters. I am a cook. I have the title 'chef,' and to me, the best thing I can do is be a teacher to my fellow cooks and friends."

Later, we drift down the street in a haze. "The new dream is Toro Hong Kong," Jamie says, half to himself, half to me. "That's it! Toro Hong Kong. I have to live here." Toro New York, his latest project with Ken Oringer, has yet to open its doors, but I have no trouble imagining a Washington Street tapas transplant right where we're standing.

SECOND COURSE: DEAD GARDEN, MOLECULAR SOUP DUMPLINGS

We head back to the main road to catch a ding ding. The oldest and cheapest transportation in Hong Kong, the ding ding is a narrow double-decker wooden-seat trolley that crawls through traffic much like the E line on South Huntington. We've got reservations at Bo Innovation, home to "X-treme Chinese Cuisine" (Jamie and I exchange raised eyebrows), for lunch in Wan Chai.

Bo Innovation is exactly as we imagined it would be, posh and populated with patrons who sip their wine languidly and adjust their sparkling jewelry after every course. They're all eating very carefully, and I feel momentarily on edge because no one is eating in the ravenous, joyous way we've seen elsewhere. The menu is classic El Bulli 2000, from a dish called "Dead Garden" — a composed planter box of morel dirt, scallion puree that reminds me of green Gak, and caterpillar fungus — to the molecular xiao long bao, a soup dumpling the size of a marble that pops like a Gusher under your teeth. All eight courses arrive with an oft-replenished wine pairing, which means we're all feeling pretty good by course four.

> He's roaming the streets like a bloodhound, all of the sights flooding back to him.

While we wait for the next plates, we volley Jamie the classic chef questions: if you could serve one thing for the rest of your life, if you could eat one thing for the rest of your life, when was the first time you ate this or that. Italian or Spanish food, tripe with pasta, and eggs top his list of what he'd serve; Thai or Mexican food, and eggs, make up his personal favorites. Eggs, eggs, and more eggs.

As a result of his hardcore-kid, straight-edge background, Jamie was

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off-and-on vegan until he was 22. That came to an end while he was working at L'Arpège in Paris, where he was told he would be fired (and that he would never amount to anything) if he didn't taste everything. His love affair with foie gras blossomed shortly thereafter, he tells us, as our sixth course, foie "mui choy" (preserved mustard greens) with mui choy ice cream and crispy mui choy leaf, lands in front of us. His passion for all things offal is not entirely divorced from his vegan sensibilities: if you're going to eat the animal, you respect it and waste nothing.

Fred, our tour guide, has been fascinated by Jamie's tattoos from the first moment we met up, and it isn't long before he's noticed his knuckles, where letters lock up to form the word "unwanted." Fred asks what it means, and Jamie tells him it's a family thing. Nobody asks for clarification.

It's not something he finds it easy to speak about. I once interviewed Jamie at Tasty Burger for a story about chefs on Instagram, and wound up instead talking about the nature of fame. He told me that after he and his mother had a falling out in 1997 over his choice to work for nothing during his first stage, he had his knuckles inked.

> "When I first started cooking, I was disowned by some of my family"

"When I first started cooking, I was disowned by some of my family for making that choice," he'd said, with a bit of an edge in his voice. "Having somebody say then that being a chef is a second-choice career absolutely happened, and now it's something that people strive for."

He shook his head, like he'd awoken from a long sleep. "Now these little kids come into the restaurants, and their parents are like, 'He wants to be a chef; he watches lots of TV and saw you on *Chopped*,' or whatever. Now, it seems we have more credibility as members of society. To me, I'm still that weird punk kid who gets a little too drunk sometimes and says inappropriate things."

And here we are, in a fancy restaurant in Hong Kong, where people fall all over themselves to accommodate him and he waxes poetic on the virtues of riesling.

There is a pink-haired, tattooed chef at the open kitchen, and Jamie thanks him before blinking in the sunlight as we leave for a walk through Wan Chai, one of the oldest districts in the city. The apartment complexes lining the hills are emerald green, teal, orange, cerulean, yellow, mandarin orange, and lavender, all in a row. The buildings are old, wooden, and rickety, and all of the new restaurants and shops and tenants have simply curled round and round themselves — like a cat picking a spot to doze — and settled into the historic spaces.

We pop into an indoor fish and meat market where things are still flipping and flopping around on beds of ice. A headless eel seizes its muscles, the nerves working themselves out, and slabs of just-halved fish still have beating hearts. Jamie inspects everything like it might have a place on tonight's menu at Coppa, 8000 miles away.

THIRD COURSE: SEA MANTIS AND SQUID, SWEET TEA BUNS

If you take the subway one stop beyond Disneyland Hong Kong, you will arrive at the launch point for a gondola that will take you to Ngong Ping 360 on Lantau Island, where the 111-foot-tall Tian Tan Buddha sits on a mountaintop. This is where I learn that Jamie is terrified of heights.

The gondola is a contraption like a clear, enclosed ski lift, and it is Jamie's

worst nightmare. For the entirety of the ride — 25 minutes of lush coastal views as we scale the mountainsides, each dip steeper than the last — he sits with his hands clasped over his knees, looking straight ahead, breathing meditatively.

The island turns out to be a cartoonish theme park of spirituality. The giant Buddha towers over crowds of tourists toting souvenir bags, and an insidiously horrible jingle for Ngong Ping 360 blasts, on a loop, from speakers lining the streets. As we climb the 268 steps to the Buddha, Jamie tells me that he still meditates every day, a habit he's had since his 20s.

"Being straight edge, I lived clean," he tells me later. "Some straight-edge bands were talking about Hare Krishna and Krishna consciousness. I was lost, angry, and needed something." He tried Buddhism, went to a Congregationalist youth group with friends, bought a copy of the Bhagavad Gita — one of the cornerstone texts of the Hare Krishna belief system — and researched the seven purposes of the Hare Krishna faith. He never considered himself a devotee, but he fell in love with the idea of meditation and clarity of thought. He says he wasn't good at it.

"I loved something about Eastern religion, and I liked the free food on Wednesdays at the Krishna temple in East Hartford," he says. "I tried to mimic the Indian curries at home. It was my go-to when I lived in Florida and wanted to cook for my roommates, when we had a combined four dollars in change."

After a quick vegetarian lunch at the monastery, where Buddhist chants echo through the courtyard, Fred hails a cab, and we drive away from the fray, up into a quiet pocket of the mountains. We arrive at another temple, silent and empty. "This is what I'm talking about," Jamie whispers as we slip out of our shoes at the entrance. He takes a moment alone on the balcony, his silhouette framed by nothing but green on all sides.

Inside, we pad silently in our socks up a few flights of shiny wooden stairs to find the Hall of Ten Thousand Buddhas. It's not an exaggeration: the ceiling, round and spiraling upward, is lined with ten thousand gold-painted wooden Buddha statues, all a few inches high. We're alone in the room, and the effect is breathtaking, as is the view of the valley out the windows — the haze softening the glare of the sun.

Adequately humbled, we pack back into the cab and zip down narrow roads lined with lush greenery toward tiny fishing village Tai O on the northwestern coast of Lantau. Jamie names all the edible plants on the hillsides as they blur past us.

Fifteen minutes later, we walk straight into a wall of pungently fishy air. A pack of Western tourists troop by, and a woman in a pastel polo and diamonds presses her scarf to her nose and mouth. Her eyebrows furrow miserably. "God, I love that smell," Jamie says, already starting toward the market. Everywhere you look, there are freshly caught fish lying out on mesh racks, hanging from porches or clotheslines.

All the house foundations — wooden stilts shoved into muddy low-tide waters — are covered with oysters (the non-edible kind, according to Jamie: "If you were to open one of those, you wouldn't know what the fuck you were looking at"). "See?" Fred says, as we pass a waterfront café, "It's the Venice of Hong Kong!" The houses, topped with corrugated metal, lean ever so slightly. "I would live here in a second," Jamie replies.

We pick a direction and walk. In one shop, puffer fish hang from the ceiling like spiky balloons. Across the street, a shark skin taller than I am is tacked against a wall. Behind me, Jamie is perusing a stand of dried goods: mini mountains of shrimp and bay scallops, cashews, sea cucumbers. A vendor disappears into the back and brings him different packets to smell. "I don't know what it is, but I want to take it home and play with it," he says, handing over some bills.

The street food on Tai O is hard to resist: grilled dried sea mantis and squid in a sweet soy sauce with chili oil, roasted over a pit of charcoal in metal grates, arrive in a grease-stained paper bag. The bite-sized pieces are tough as beef jerky, and they light up your mouth as you work them apart with your teeth. Sweet tea buns with peanuts are served warm on lotus leaf, wrapped in white velum paper. The little mounds look like thick globs of gelatin, so darkly green they're almost black. It's impossible to look cool eating them (I find this out instantly, attempting to gnaw at it while Jamie holds it to my face awkwardly). But the sticky texture is perfectly elastic, and the tea lends a subtly sweet earthiness.

FOURTH COURSE: DIM-SUM OVERLOAD, SNAKE WINE

The next day, we make our way to one of Jamie's most-anticipated stops: Tim Ho Wan, the most inexpensive Michelin-starred spot in the world. Chef Mak Kwai Pui opened the place in 2009 and earned his first star after only one year. It's renowned for many things — the pork buns, the service, the quality — and it's about to be the place where some Boston chef and a journalist blissfully died from dim-sum overload.

We land at lucky table 88 in the back corner. The whole dining room rings with loud chatter and the clinking of teapots. After the first few bites, we look up, and Chef Mak — the man who has just rocked our world with the best pork bun ever — joins us at the table. With Fred translating, the two chefs have a stilted conversation, and I watch Mak's expressions. This year marks his 34th year of cooking, and Jamie shakes his hand like he's just met the Dalai Lama.

In the interest of efficiency, here are some of my notes that I messily scribbled and spilled chili sauce all over:

Baked bun w/ BBQ pork — soft and buttery crust, pork is sweet and falls apart in your mouth

Glutinous rice steamed in lotus leaf w/ duck kidney sausage, chicken, and

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‹‹ HONG KONG from p 25

mushrooms has the best texture ever

Steamed spare rib in black-bean sauce — fun to chew on the bones

Turnip cake: Jamie says it's the best he's ever had

Steamed dumpling in Chiuchow style, greens, peanuts, pork, shrimp: best thing ever

Chicken feet with black beans — Jamie's favorite snack that he brings back from Chinatown for line cooks

Pan-fried pepper with mixed pork and fish cake: the best stuffed pepper I've ever had

Bird's nest soup steamed egg, milk, and ginger juice — faaaancy

After we roll ourselves out of Tim Ho Wan, 14 courses later, Fred asks us if we're game for snake wine and snake soup, which is just down the street. Enter Jamie's "always say yes" rule, even in the face of certain food coma.

The first thing we notice when we step into Ser Wong Fun on Cochrane Street is a stark reminder that the global chef community is a small world — five signed headshots of Andrew Zimmern are laminated and hung in different corners of the walls. He's drawn a little curlicue snake on each photo with Sharpie. "Hey!" Jamie nudges Fred. "That's a really good friend of mine."

The chef brings us two bowls of king-cobra soup — which really does taste like chicken, or, if you're Jamie, squirrel — and waves at two containers of condiments on the table: strips of kaffir lime leaf the width of sturdy floss and crispy fried wonton chips. As we dig in, he sets down two shot glasses with yellowy-amber liquid: the storied snake hooch. One is a classic five-snake wine — five venomous snakes steeped in rice wine for months — the other a snake-bile wine made from the contents of the snake's gallbladder. We learn that the wine is drunk as a restorative elixir, usually for a sore throat.

Not a fan of snake fare himself, Fred watches our faces as we taste our drinks. According to Jamie, the five-snake wine tastes like Cynar, an Italian bitter liqueur made from 13 different herbs and plants, and the bile wine like an Amaro Averna. I nod along with him, even though all I've got in my mouth is the bitter, puckering taste of the rice wine, mixed with a high note of acid reflux.

Jamie buys a little packet of dried gallbladders to experiment with back home, and it's just one of a hundred moments on this trip when it's apparent that when it comes to food, he is afraid of nothing. Eating with him, you agree to try something you never would have before as a less adventurous eater — marrow, heart, pig-ear terrine — because you trust him. The fearlessness of his appetite, and of his cooking, has helped make Boston a more adventurous food town.

His attention to the constant fluctuations of his community's general palate — its ever-changing whims and comforts — seems as big a part of his job as working the line. "If I had said I was putting kimchi in a pasta dish 10 years ago, half the people wouldn't know what it was," he once told me. "Now, somebody says 'kimchi,' and everybody loves it. That evolution, and people's access to information and flavors, pushes us as chefs to have newer ingredients."

A trip to Hong Kong, then, and a chance to play with flavors that can only be sought out deep in Chinatown by those who really want to find them, is invaluable to someone who has the power to directly influence the tastes of an entire city.

Tonight we're going clubbing in the Lan Kwai Fong neighborhood, so Jamie texts his longtime friend from No. 9 Park, Janet Kim, who just moved to Hong Kong for work. "This night could get crazy," he warns me. Lan Kwai Fong is a classic nightlife tourist trap: Hard Rock Café on one side, Irish pub on the other, a bar touting 10 shots for 10 bucks one street over. We wind up at Graffiti, a darkly lit place with live music. (Fred gleefully points out all the polished-looking mainland-China groups from our cocktail table. "So obvious," he says. "So uptight!")

The live music in question turns out to be H2O — not the New York punk band but instead a group of Filipino dudes in their mid-20s doing Hall & Oates covers. Somewhere between our fourth and fifth Tsingtao beers, Janet is here, and H2O jacks up the energy a notch and busts out Top 40 hits; by this

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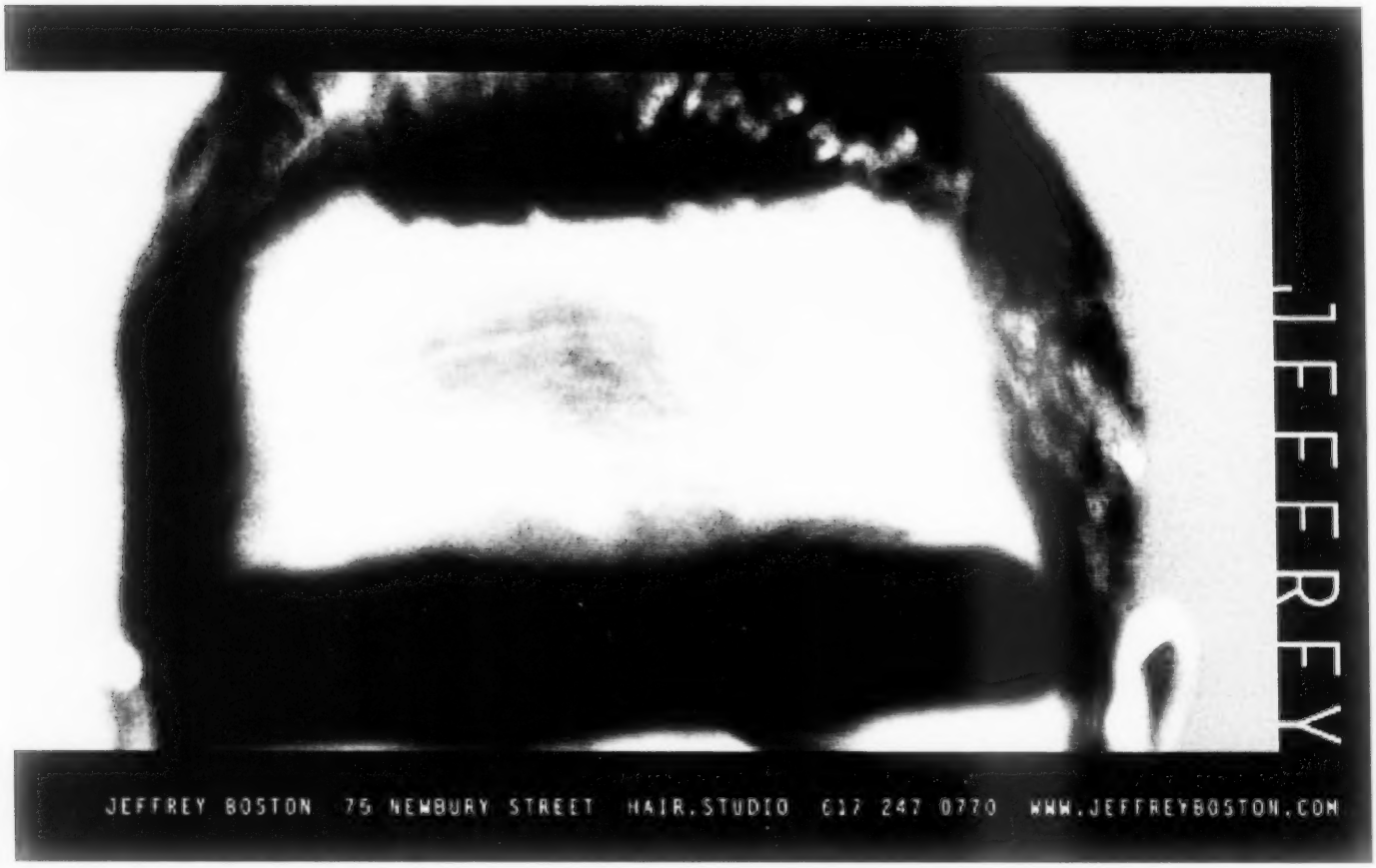
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<< HONG KONG from p 26

point we're all just yelling "THIS IS AWESOME I LOVE THEM SO MUCH OHMYGOD" at one another over the drums.

We bar-hop for a bit, stifling laughs when a hammered tourist starts trying to fight passersby, screeching "I'm Japanese, bitch!! WHAT??!" and struggling to shrug off the friends trying to haul him into a cab. One poor soul is draped on a cross-section of bamboo scaffolding, head down, blacked out. Janet tries in vain to convince us to go for the 10-shot deal. I order another Guinness.

FIFTH COURSE: BEAN-CURD DESSERTS AND CLAMS IN BLACK-BEAN SAUCE

Today, our last full day in Hong Kong, we are hung over as all hell. This is poorly timed, since this morning we face a hilly trek across Lamma Island, a hippie expat haven.

Though the bowl of diner-style beef ramen I tried to put down for breakfast helped during the quick ride on the subway, we are now sitting on a ferry, rocking sickeningly from side to side in stormy waters. Jamie settles in and starts telling me a story about the time he nearly capsized in Tulum, Mexico — but stops suddenly as the ferry sets out into the storm, violently slamming down on the wave crests. I eye the cracked windows and try to formulate an escape plan should I be inclined to toss my cookies on the couple in front of me.

Once we make it to Lamma, it's a different story. We've been dropped into a quiet paradise, lush with banana leaves and bright flowers and twisty vines lining the paths. We set off on the Family Trail, the main paved route up and over the mountains to the other side of the bay, stopping once for a few bites of slippery bean curd (served cold, please) laced with lightly sweet cane-sugar syrup. It's the only thing the older man running this huddle of outdoor benches serves.

As we buckle down into the hike, though, our hangovers come surging back. My heart is trying to beat its way out of my chest, and we're all sweating a little more than we should be. "Damn you, Janet Kim!" Jamie says, and we can't stop laughing since we've just caught a glimpse of the next hill — totally vertical — that lies ahead. Fred, who admitted to us during the ascent to the Big Buddha that he never works out, is huffing and puffing behind me. As Jamie launches into a story about the trouble he, chef Matt Jennings of Providence's Farmstead, and chef Chris Cosentino of San Francisco's Incanto got into during the James Beard Awards, we pass a tiny farm tucked off the main path, with neat rows of green shoots popping through the dirt.

A wet market in Wan Chai

On our last full day in Hong Kong, we are hung over as all hell.

By the time we're seated at the waterfront Rainbow Café, plowing through soft lobster and more clams in black-bean sauce and fried rice, watching the docked boats bobbing gently, our hangovers have subsided, and the only sound is the clanging of ship's bells somewhere in the distance and the clinking of clamshells as they hit our plates.

As any hardcore kid will tell you, a show is all about a fluid interaction between the band and the crowd. No pedestals, no barriers. As we sit, mulling over our last cups of tea and watching the water, I begin to understand the way Jamie runs his restaurants and plays a part in the culinary community. It's the mirror image to a bunch of kids, rushing the stage and screaming into a mic along with the band. He is his customers.

"I think that hardcore, straight edge, and being into that culture most of my life has really molded me into who I am," he says. "Being social at a show, having friends that were different than us was a part of it. The dichotomy in the hardcore scene is similar to the one in the hospitality industry — some of my closest friends in the restaurant biz are totally fucking different than I am."

"Like travelling in a new city as a hardcore kid, when we travel as chefs and restaurant professionals, we take care of each other," he finishes. I think back to the pictures of Andrew Zimmern in Ser Wong Fun.

There are more than 11,000 restaurants in Hong Kong, and after four days of literally constant eating — a meal here, a bite swiped from something in the market, a snack there — we've touched on less than an iota of them. Even Jamie, who has seen a good chunk of the world, admits he's never experienced such a wide swath of variety in one place.

People in Hong Kong eat like food is a routine, a ceremony, and a treat, all at once. It came across to me, a Westerner who regularly partakes in the ever-trendy practice of food worship, as a razor-fine balance of necessity and indulgence — it is more than okay to be blown away by your food, but it's also okay to understand that it's just sustenance, so calm down already. This ideology happens to exactly align with how Jamie operates. Food is not an art, he'll tell you. It's a trade. All that matters is how it tastes.

Isn't taste in itself an art? Maybe, maybe not, but as Jamie leans back in his seat, puts down his chopsticks, and says, "I'm in fucking heaven right now" once more for good measure, I'm inclined to think it is.

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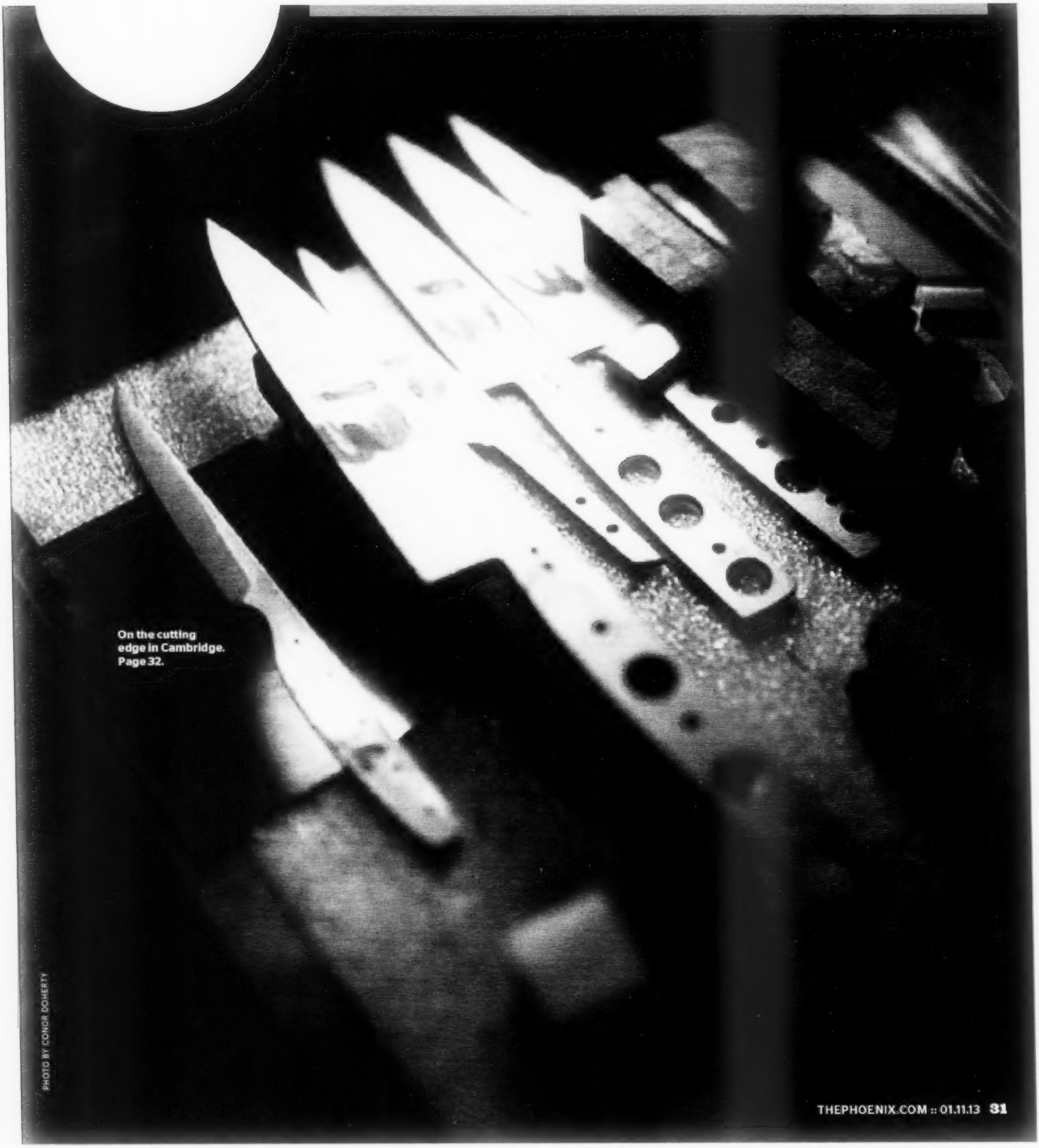

On the cutting edge in Cambridge. Page 32.

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FIVE COURSES WITH:

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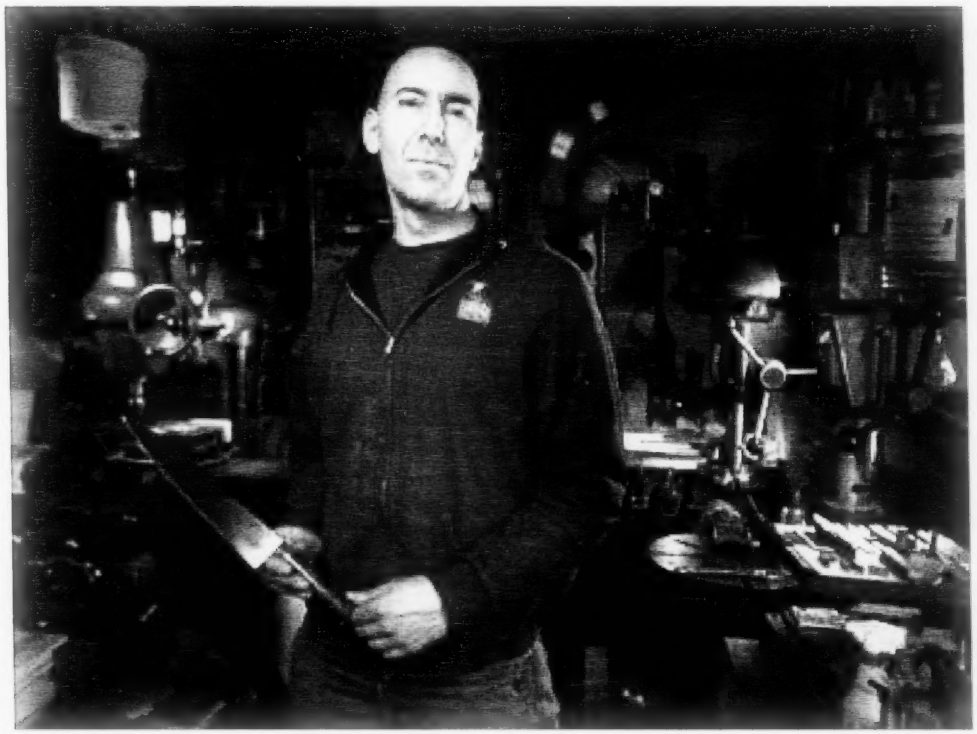

LIKE SOMETHING OUT OF a chef's fantasy (or maybe Edward Scissorhands's), Adam Simha's North Cambridge studio brims with blades waiting to slice, dice, chop, and fillet. There's no other place like it in Boston, and precious few left in the world. Massachusetts was once a center of artisanal and factory knife making, but the Japanese market displaced domestic demand; now only two knife companies are left in the Bay State. Simha would like to bring artisanal knife making back. He has just finished designing a new line of Massachusetts-made knives for All-Clad, and he has a busy practice designing custom knives for chefs like Ana Sortun, Jason Bond, Jody Adams, Jamie Bissonnette, and Will Gilson, not to mention the ice knives at Barbara Lynch's Drink. And he just wrapped an Indiegogo campaign that will soon let him launch a retail line of handcrafted knives based on favorite custom designs. We stopped by the studio for a preview and a few pointed questions.

SHARP DESIGN
SIMHA MAKES MORE THAN KNIVES. MKS DESIGN ALSO FEATURES A LINE OF SLEEK, MODERN FURNITURE, MOSTLY MADE FROM STEEL (GO FIGURE).

Why do you make knives? It is pretty simple for me. There is so much stuff that we just make do with. To make something that fits in your hand and works perfectly for the job intended is a joy.

How did you get here? It was a journey. I majored in physics, which was such a compelling thing to study — and pretty handy for designing knives and blades. But I liked food, too, and went right to work at Michaela's restaurant after college. That was my first real restaurant job, not counting the F&T Diner in Kendall Square, where I worked in college. Then came a turn as a baker at Clear Flour Bread and at Stan Frankenthaler's Salamander. I had started doing metal sculpture in the early '90s, taking classes at Mass College of Art, and I came across this amazing class called "Blade Smithing." It fused instantly with my interests — physics, food, and making beautiful things with my hands. My metalsmith professor warned me: "Knife making is a disease for which there is no cure." I laughed it off. But 14 years later here I am, still making knives.

What is it about men and knives? Well, it isn't just men. A beautiful knife knows no gender. There are women who have just as much enthusiasm for knives as men. Although in knife making, women seem to prefer forging, where you take a piece of steel, heat it, squish it, and hammer it into something, versus men, who seem to go for stock removal, where you start with a metal sheet and precision-cut the knife. No difference between the two — just the artisan's preference. A hand-forged knife, well done, is an amazing and often superior tool. . . . You can pry a car door open with a piece of perfectly forged steel and not ruin the blade.

What makes a perfect knife? So many different answers. I do an exercise with my design students, and they always look at me quizzically. I hand them a perfectly sharpened knife and tell them to think of the whole-arm motion and cut through a tomato or an apple. When the blade is right and sharp, they make an involuntary sound, an "Aaah." A sound of delight. A perfectly sharpened knife should cut through paper with no pressure. But for God's sake, don't expect the steel that comes with your knife block to give you that kind of edge. To keep it sharp, you'll need a whetstone and some instruction.

How do you make a custom knife? People have very distinct ways of using the same tool. When I design a knife for a specific chef, I start with the conversation, and then I just watch the chef work. Does the chef want a boning knife for occasional use, or is he breaking down a whole pig every week? I observe the whole motion of using the tool — how the arm moves, how the chef holds the knife in his hand, the motion of the wrist, the acceleration of the slice. . . . What is the intended use? Chopping a cabbage or slicing a turkey? Cutting paper or ice? And who is the intended user? Or worse, how to design a knife for multiple users? I go back to my shop and think, and then I usually bring in about three different profiles to the chef to try. And together we figure out which way to go. It usually takes about three iterations to get it right. ■

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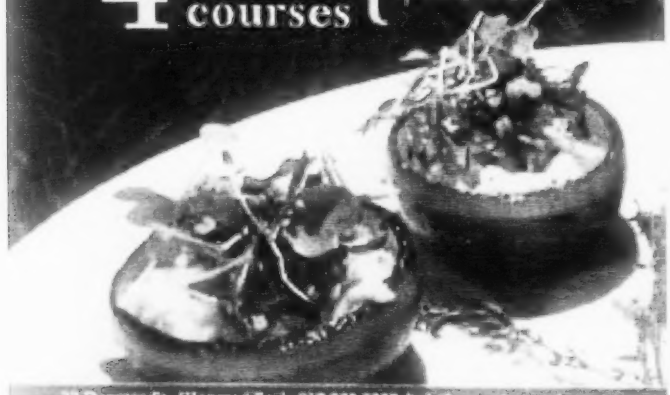

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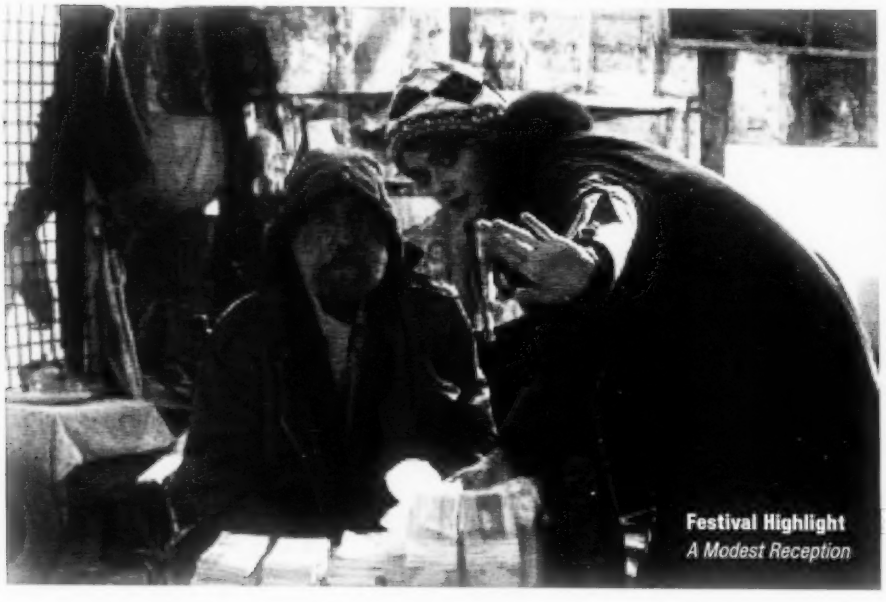

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BY LUKE O'NEIL

The Independent

AFTER A BRIEF, GIDDY PERIOD of inflation during the Great Cocktail Expansion, we seem to have settled on an unspoken baseline price structure. In Boston proper, that amounts to roughly $11 to $13 per cocktail, though you'll still find plenty of super-sized "martinis" at $14 to $15. In Cambridge and Somerville, the average is between $9 and $11. Paradoxically, that's where most of the best cocktail bars are found. At Green Street in Central Square, for example, many of their expertly made cocktails hover around the $8 mark.

Being the sort that appreciates both the quality and quantity of our booze, we set about looking for the best bars with the cheapest high-quality cocktails. At cocktail nerd's haven Backbar, they've got a selection of $7 (!) options. The "Tradesman" section is meant to appeal to bar-industry folks, with cocktails made with bitters like Fernet or Cynar, or with quality but less-expensive spirits, like Old Overholt or Laird's Applejack.

There are a few different variables to consider, says Backbar's Sam Treadway. "For me, the most important factor that goes into pricing is the cost of ingredients, mostly liquor costs," he explains. "Then I think about house-made ingredients, which factors in labor costs."

Treadway continues, "I think real estate comes into play when you order something that has a fixed cost for any bar." Rents in, say, the Back Bay or the South End will be higher than those at out-of-the-way Somerville or Cambridge bars, of course, so a bar in the former will need to charge more for the same product. But kudos are in order for two industry favorites, Silvertone and jm Curley, for maintaining high standards while also flirting with the below-average downtown price of $9.

> "A Grey Goose and soda costs every bar the same amount to make. But certain bars will charge more."

"It's probably a bit more cultural, too," says local bartending legend Brother Cleve of neighborhood variations in pricing. "We tend to think of Back Bay/Beacon Hill/South End residents as being wealthier than their Cambridge counterparts, but a lot of that is a myth. Maybe not for Somerville." Going even farther afield, he says, you can still find gems, like the Pleasant Café in Roslindale, which has an outstanding, and huge, time-capsule-like cocktail menu.

"A Grey Goose and soda costs every bar the same amount to make. But certain bars will charge more based on the atmosphere they are creating," adds Treadway.

The looser, more relaxed bar experience at a place like Garden at the Cellar, for example, helps to keep costs down, says manager Marilyn Carter. Instead of overstaffing by hiring numerous managers, as you'll see at swankier spots focused on "guest experience," she keeps things bare-bones, which makes it a lot easier to sell an $8 Negroni or a $7.50 Sazerac. "The big corporate places, they have to do it," she says of raising prices.

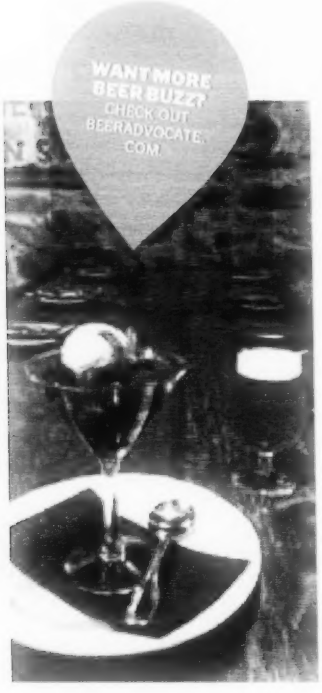
Not so much at the Independent in Somerville, where they're able to offer a higher-quality cocktail list, with some better ingredients, without sticker shock: an Old Tom Collins made with Ransom Old Tom gin and a Perfect Pal made with rye, Aperol, Cinzano Rosso, and Noilly Prat are only $9 and $8, respectively. "We try to keep it on the lower side; we're more of a neighborhood spot," says the Indo's Isaac Sussman.

"Some bars use a lot of higher-quality ingredients and are a bit more labor-intensive with their ice program and things like that," he adds, pointing to elements that can tip cocktails into the $13-plus range. "I don't mind paying a little extra for a really good cocktail, but I probably wouldn't have too many of them — maybe one or two, then a beer."

When it comes to pricing cocktails, the basic answer, Treadway says, is to "charge people what they're willing to pay for the quality of the drink and experience." Fortunately — at bars like these — a good drinking experience and an affordable price don't have to be mutually exclusive.

PHOTO BY JILL VEAR

BEERADVOCATE



WE RECENTLY VISITED the original John Harvard's Brewery & Ale House in Harvard Square to check out renovations made this past September. Not only has the chain of brewpubs drastically changed in the 20 years since its flagship's opening (thanks to new ownership and staff, rebranding, and the aforementioned makeover), but so has the beer market and its consumers.

"Ten years ago, if you wanted to try two or three craft beers in one sitting you went to a brewpub or were lucky enough to have a beer bar in your city," explains head brewer Walker Modie. "Now you can go to just about any restaurant or bar and find three to four craft beers. Moreover, today almost everyone lives reasonably near a beer bar where there are five lines dedicated to IPAs alone. The spatial constraints of our brewery make it a challenge just to keep five to seven beers on tap at once."

So how does a brewpub compete in a market spoiled with options? Modie's answer is to create a niche that's unique to brewpubs: "craft food and beer that doesn't cost an arm and a leg." John Harvard's doesn't have to deal with packaging, distribution, and other associated costs, so it can share the savings from brewing beer for onsite consumption with patrons.

That's where their new Brewer's Prix Fixe menu comes into play. Created by chef Aldrin Asenero, it's available every Wednesday from 5 to 10 pm and changes monthly. "Turnout for the prix fixe has increased each week," says Modie. And get this: it's only $22.99 for four courses or $29.99 if you want beers paired by the brewer; we're guessing you will.

_JASON & TODD ALSTRÖM

FIRST COURSE
Omega Hop IPA

SECOND COURSE
Tripel Bottom Line

THIRD COURSE
Oatmeal Stout

FOURTH COURSE
Mordre Bleu

John Harvard's Brewery & Ale House :: 33 Dunster St, Cambridge :: 617.868.3585 or johnharvards.com

"Every sport has its Mecca; the stadiums, race tracks or ball parks against which everything else is judged... Skiing has them too... There's an agelessness to the place. Mad River Glen is an institution..."

Powder Magazine

MAD RIVER GLEN

www.madriverglen.com

ON THE CHEAP

French treats find a cozy nook in Fenway

WALKING INTO the warm, aromatic embrace of the new, gingham-curtained, brightly austere café on Fenway's Restaurant Row on one of the new year's first frosty mornings felt a bit like walking into a hug after getting one's feelings bruised by an unkind word. Why let cruel Northeast weather get me down when there are *crepes* to be had?

And a fine assortment of crepes at that. The chill still ebbing out of my bones, I was momentarily distracted by the homemade baked goods in a display case at the counter. Sugar cookies, red-velvet chocolate cake, and a decadent-looking pumpkin-maple cake all proffered seductively sweet comfort, but I rebuffed their advances and focused on the task at hand. The crepes. Studying the menu written in chalk on a blackboard high behind the counter, I was torn. Savory or sweet? I finally decided on a classic — a lemon and sugar crepe ($3.95), which left me with another tough decision. White or brown sugar? I asked the lone, patient server his opinion. Brown, he told me decisively. Sold. Paired with a strong, well-brewed 12-ounce latte ($3.20), my crepe — which I hypnotically watched him ladle over a steaming griddle and fill generously with brown sugar — was enormous and delicious. Enormous enough, in fact, that I wrapped up most of it to go before bidding my crepe mentor adieu and heading to the office.

It was a brief goodbye. I was back that afternoon, eager to sample one of the savory options at the café, now bustling with a lunchtime rush. This time, I knew what I wanted: their Signature ($6.95), a slightly smaller delicacy stuffed full of arugula, feta, mozzarella, and tomato with a sharp balsamic vinaigrette, which will ever serve as my pizza alternative in the future. Crepe-frenzied, I stuck my fork in my dining companion's Garden crepe ($7.50) with roasted vegetables, herbs, and mozzarella drizzled with fresh pesto, which proved equally tasty. Paris by way of Sox Country. Who knew?

—ALEXANDRA CAVALLO

PHOTO BY JANICE CHECCHIO

EAT UP

96 Peterborough St, Boston

617.262.7700 or neighborhoodscafe.com

Mon-Fri, 6 am to 10 pm; Sat, 7 am to 10 pm; Sun, 7 am to 7 pm

THE PHOENIX

THURSDAY 10

BEST FIVE-MONTH ANNIVERSARY PRESENT EVER FROM SHŌJŌ

Suckling-pig-bao devotees, this is your lucky month. In honor of their five-month mark, the lovely owners at Shōjō in Chinatown are offering lunch for five bucks for the rest of January. If you're bao'd out (impossible), there's always the Damn! Damn!! Noodles!!! with ground pork, bean sprouts, and Szechuan peppercorn, among other options. Give Chipotle a break.

Mon-Fri from 11 am to 1 pm @ Shōjō, 9A Tyler St, Boston

$5 per dish

617.423.7888 or shojoboston.com

FRIDAY 11 & SATURDAY 12

WHISK'S HALEY HOUSE BENEFIT

Nothing's better than sitting down for a prix fixe you know is going to be killer — all you have to do is show up and shovel things into your face, leaving stressful decision-making to the pros. And if said pros are from Whisk and Haley House's Transitional Employment Program, consider yourself set. The elusive pop-up is back with a new secret menu and a new location. Given past menus, you might want to fast first to ensure prime face-shoveling.

Fri and Sat at 7:30 pm @ Haley House, 23 Dartmouth St, Boston

$75

617.756.7571 or whiskboston.com

MONDAY 14

TAPAS TAKEDOWN ON TREMONT ST

If you're like us, you've been spending nights shamelessly zoning out in front of *Top Chef: Seattle*, so this is right up your alley. In quickfire-esque challenges, Tremont 647's Andy Husbands will take on Karen Akunowicz (Myers + Chang) and Jeremy Sewall (Eastern Standard, Lineage, Island Creek Oyster Bar), with each presenting a preparation of oysters, their choice of seafood, and steak. Judges ultimately decide who'll be crowned small-plate savant, but you get to reap the plated benefits — and chase them with sangria.

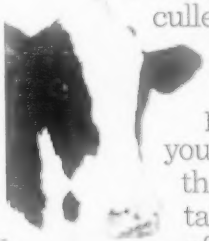
6 pm @ Tremont 647, 647 Tremont St, Boston

$29

617.266.4600 or tremont647.com

TUESDAY 15

BRASSTACKS AT WASHINGTON SQUARE TAVERN



Brasstacks is back, baby. If you're a Brasstacks rookie, it's basically a cool kid's culinary club made up of ninja chefs culled from wd~50, No. 9 Park, Menton, Radius, and Blue Hill at Stone Barns, who pop up occasionally to make you delicious things. This time, they're toiling over a nose-to-tail meal showcasing all parts of an eight-year-old dairy cow. They've been dry-aging this sucker for 90 days. We've seen photos. It's legit.

6:30 or 9:30 pm @ Washington Square Tavern, 714 Washington St, Brookline :: $100 :: 617.232.8989 or eventbrite.com

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NOON - 2PM M-F
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Your daily multivitamin of the Boston music scene featuring hometown live performances and in-studio guests.

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DO
ARTS + EVENTS

TRAJAL HARRELL » *PIPPIN* » *GANGSTER SQUAD* » JESSIE WARE

Vittorio Sella's *Crevasse on the Glacier Blanc, Grand Sagne and Ecrins, Alps* is at Panopticon Gallery. Page 44.

PHOTO BY VITTORIO SELLA

MATT PRYOR + JAMES DEWEES :: Let's get emo: ex-Get Up Kids members hit T.T.'s solo. Into It. Over It. — a/k/a Evan Thomas Weiss — opens :: T.T. the Bear's Place, 10 Brookline St, Cambridge :: January 17 @ 9:15 pm :: $13 advance/$16 at the door :: boweryboston.com

MORE FUN
FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA GAVALLO

HOT TIX

CAROLINE RHEA :: May 4 at CityStage, Springfield :: $32 :: On sale Friday at 10 am :: ticketmaster.com

"BLACK HISTORY MONTH BOB MARLEY CELEBRATION" WITH MIDNITE :: February 5 at Brighton Music Hall, Allston :: $20 :: ticketmaster.com

MEMORY TAPES :: February 7 at Brighton Music Hall, Allston :: $10 :: ticketmaster.com

AESOP ROCK + ROB SONIC + DJ BIG WIZ + BUSDRIVER :: February 12 at the Paradise Rock Club, Boston :: $20 :: ticketmaster.com

CASEY DESMOND + GUTTER GLOSS :: February 13 at T.T. the Bear's Place, Cambridge :: $8 :: ticketweb.com

CODY CHESTNUTT :: February 13 at Brighton Music Hall, Allston :: $16 :: ticketmaster.com

22ND ANNUAL BOSTON WINE EXPO :: February 16 + 17 at the Seaport World Trade Center, Boston :: $85-$185 :: wineexpoboston.com

DOPAPOD + GHOSTS OF JUPITER + THE JAUNTEE :: February 22 at Paradise Rock Club, Boston :: $15 :: ticketmaster.com

LADY LAMB THE BEEKEEPER :: February 22 at T.T. the Bear's Place, Cambridge :: $12 :: ticketweb.com

BILL BURR :: February 23 at the Wilbur Theatre, Boston :: $39.75 :: ticketmaster.com

LADY GAGA + ZEDD + LADY STARLIGHT :: February 27 at TD Garden, Boston :: $62-$177.50 :: livenation.com

THE WOOD BROTHERS :: February 28 at the Paradise Rock Club, Boston :: $18 :: ticketmaster.com

FM BELFAST :: February 28 at Great Scott, Allston :: $10 :: ticketweb.com

MIGHTY MYSTIC + EIGHT FEET TALL + THE WONDERMICS :: March 8 at the Paradise Rock Club, Boston :: $16 :: ticketmaster.com

BAND OF HEATHENS :: April 6 at Great Scott, Allston :: $10 :: ticketweb.com

FRI 11

Get up, come on get down with the sickness tonight when Israeli psytrance/electro duo **Infected Mushroom** have everyone feeling dizzy up in the HoB. We're thinking you're probably not going to need to ingest any psychotropic drugs before this stop on the pair's Fungus Among Us Tour — IM's deadly beats will have you tripping just fine on their own.

House of Blues, 15 Lansdowne St, Boston :: 8 pm :: $20-$35 :: livenation.com

SUN 13

Usually, the sight of a pantsless man on the T is cause, if not for alarm, then at least for moving casually, and without making eye contact, to the other end of the car. Not so on this day, however, when scores of the city's braver (and more hot-blooded) folks will strip down to their skivvies and ride the rails for No Pants Subway Ride 2013, Boston's version of the annual event started by NY's Improv Everywhere. The meet-up location for the drafty flash mob is yet to be announced, but that will be where all y'all exhibitionists will convene to be placed into groups and find out what subway line you'll be terrorizing with your almost-bare asses.

Starting location TBA :: 3:33 pm :: free :: on.fb.me/TLc7h5

FRI 11

Lot F Gallery kicks off the new year with ***RIPavone***, an exhibit by NYC street artist Anthony Vasquez (a/k/a AVone). He was one of the founders of Destroy & Rebuild, a collective of NY artists who got their start tagging walls and subway trains. This exhibit marks Vasquez's departure from the collective, and his former moniker, as he moves on to similarly edgy and urban solo projects. The multimedia exhibit features silk screening, acrylics, collage, and more. DJ Alan Manzi spins the tunes for tonight's opening reception.
Lot F Gallery, 145 Pearl St, #4, Boston :: 7 to 11 pm; exhibit runs through January 30 :: free :: lotfgallery.com

SAT 12

Here's to all the haters in New York who claim Boston has no fashion scene. Tonight's **Survival of the Freshest: Evolve Wearable Art Show** is out to prove 'em wrong, with a fashion show put on entirely by local artists and designers — including Kulturez, Acid Tongued Angels, Mass Apparel, Capital Vice, Project Anonymask, to name a few. DJ Voltran and DeeJay_Austin-Diogo spin the catwalk tunes. Stick around post-show for an after-party at Prime.
Hyatt Regency, 1 Avenue de Lafayette, Boston :: 7 to 10 pm :: $20; $50 VIP, includes one free drink, front-row seats, and after-party admission :: eventbee.com/v/karma_flows

FRI 18

Everybody wants to feel like a VIP from time to time. Unfortunately, for most of us, that usually requires rolling cash money deep. Not so tonight, at **Comedy Central's *Workaholics/ Kroll Show* Viewing Party**, where you can get an exclusive sneak peek at the season premieres of the aforementioned shows. Okay, okay, so it's not backstage access at MSG or anything, but it's still pretty cool. *Workaholics* is a really funny show. And it's sponsored locally by Harpoon, so you know there will be beer. Snap up your tix quickly — like all select VIP things, this party's capacity is limited.
Wilbur Theatre, 246 Tremont St, Boston :: 8 pm :: free :: thewilburtheatre.comT

SAT 19

Trying to summarize just what you'll experience at ***(M)imosa / Twenty Looks or Paris Is Burning at the Judson Church (M)*** is an almost impossible task. But we'll try. The long-in-the-works choreographic collaboration between Cecilia Bengolea, Francois Chaignaud, Marlene Monteiro Freitas, and Trajal Harrell is a theatrical showcase of acrobatics, drag performance, voguing, and other dance forms, through which a series of characters are introduced, each claiming to be "the real Mimosa." Confused? We suggest you check it out for yourself (and see Valerie Gladstone's preview on page 48).
Institute of Contemporary Art, 100 Northern Avenue, Boston :: January 17 + 18 @ 7:30 pm :: $20; $10 students :: icaboston.org

FREE EVENTS

GUITAR CENTER'S MUSIC MENTOR SERIES :: Hour-long intro guitar classes, free of charge, every Saturday through the end of January! :: **Guitar Center, 1255 Boylston St, Boston (and at other Boston area stores) :: January 12 @ 10:15 am :: guitarcenter.com/Saturday-Guitar-Class-g26677t0.gc**

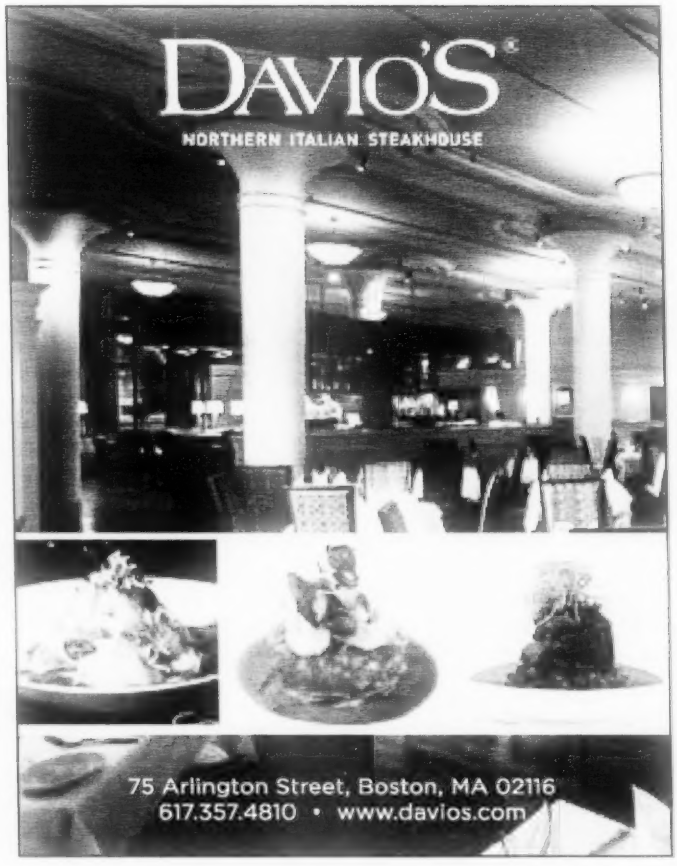
HOOKUP PRESENTS: DOUBLE VISION :: Electro, nu-disco, and house dance night with DJ Brian Derrick and DJ Brian Halligan :: **ZuZu, 474 Mass Ave, Cambridge :: December 13 @ 10 pm :: zuzubar.com**

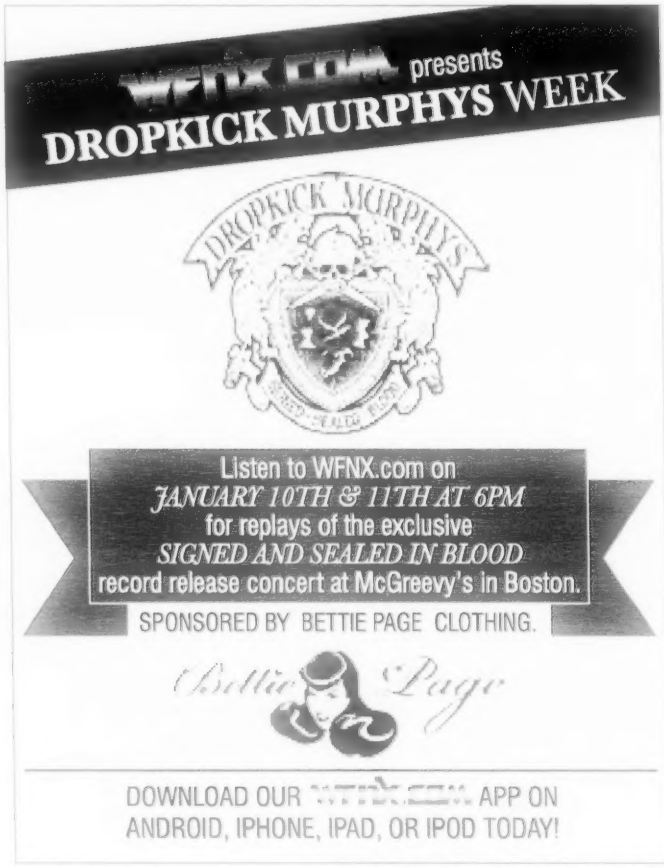
ADAM MANSBACH :: The author of the children's bedtime book for adults *Go the Fuck to Sleep* discusses his new novel, *The Rage Is Back* (Read our interview with him at thePhoenix.com/arts) :: **Brookline Booksmith, 279 Harvard St, Brookline :: January 13 @ 2 pm :: brooklinebooksmith.com**

MAGIC MIKE :: Screening of the 2012 "man-candy" film starring Channing Tatum :: **West End Branch Library, 151 Cambridge St, Boston :: December 16 @ 3 pm :: bpl.org**

"REMEMBERING DUDLEY" :: Panelists including Roxbury residents Sarah Ann Shaw, Frederick Fairfield, and Helen Credle share memories of Dudley Square. Audience members encouraged to come with their own stories as well as a photo or significant item to share. Moderated by State Representative Byron Rushing :: **Haley House Bakery and Café, 12 Dade St, Roxbury :: January 16 @ 7 pm :: 617.504.1871**

EXTRA HELPINGS: COMEDY TO FILL YOUR BELLY : Showcase hosted by Al Park and Alington Mitra and featuring area comedians including 2010 New York Comedy Contest and Boston Comedy Festival finalist Orlando Baxter, Matt D, and more : **Milky Way, 284 Armory St, Jamaica Plain :: January 16 @ 9 pm :: milkywayjp.com**





NEXT WEEK: WATERFRONT! WHAT ARE YOUR FAVE SEAPORT SPOTS? LET US KNOW: LISTINGS @PHX.COM OR @BOSTONPHOENIX.

WELCOME TO THE NEIGHBORHOOD

NORTH END

5 PLACES WE LOVE

The midnight slices at Regina's, the amazing bivalves at Neptune — there are plenty of last-meal-caliber delicacies worth lining up for in the North End. And yet while we would gladly walk miles to get our mitts on an **Artú** agnello arrosto (roasted lamb and eggplant) sandwich, we've rarely had to wait long for one once we darkened their doorstep.
6 Prince St :: 617.742.4336 :: artuboston.com

We've spent plenty of time coveting the rhinestone-encrusted deer skulls and terraria at Acquire. But when the impossibly twee tchotchkes at next-door boutique **Shake the Tree** sing their siren song, we heed the call. What kind of shitty day can't be improved by a tiny bottle of Tokyo Milk's Tainted Love perfume? We haven't encountered it yet.
67 Salem St :: 617.742.0484 :: shakethetreeboston.com

Oh, the forbidden pleasures of the bread basket — we just can't help buzzsawing through a gratis pile of crusty rolls. And that goes triple for the hunks of olive bread at, say, Mare or Umbria Prime. Want to cut out the middleman? Head down the (almost) secret alleyway behind Bricco, where their no-frills **Bricco Panetteria** cranks out the heavenly artisan loaves served at every De Pasquale Ventures restaurant — and where you can buy 'em for cheap.
241 Hanover St (rear) :: 617.248.9859 :: bricco.com

The new kid on the block, **Pulcinella Mozzarella** is devoted to the marvels of curdled buffalo milk. Just embrace the clown motif: the restaurant's namesake is the trickster character of commedia dell'arte — venture in, and he will smack you senseless with his swazzle stick of *squisito*.
78 Salem St :: 857.263.8521 :: pulcinella-mozzarellabar.com

When we want to pore over an intense selection of bulk spices (and maybe meet an adorable on-premises cat), we go to Polcari's Coffee. And when our asses need saving from dinner-party disaster? Then it's a panicked dash to **Salumeria Italiana**, whose antipasti and Old World nibbles will make up for any kitchen ineptitude/lack of pre-planning en route to your next potluck.
151 Richmond St :: 617.523.8743 :: salumeriaitaliana.com

Meet the Mayor

SAPORI DI NAPOLI
115 Salem St

Angela Christoforos
foursquare.com/newsyangela

What's up with Sapori di Napoli?
They sell gelato, but they sell breakfast items, too. I used to get their iced coffee all the time. I actually lived in the North End for four years. Every day on my walk to school and work, I walked by Sapori. They have great iced coffee.

Was the end of *Jersey Shore* a good thing for Italian Americans, or the best thing that's ever happened to Italian Americans?
The whole *Jersey Shore* thing? Not all Italian-Americans are like that. Especially in the North End, most Italians are known for their strong work ethic and being family-oriented. But it's show business, and that's what get the ratings.

Were you shocked to find out that Snooki saved her money because — contrary to what we believed — she's smart enough to know she won't be famous next year?
To be honest, I'm kind of surprised, but now that she's had a baby, it seems like she's come into her own and passed her partying phase. It seems like she's turned a new leaf. I'm surprised, but then again I'm not surprised. Good for her.

Least favorite cast member?
The Situation. He thought he was all that, but he really wasn't.

— GARRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

Forget #thirstythursday, it's #freeboozefriday. While the rest of the rabble are plunking down beaucoup bucks to get sloshed, savvier lushes are descending upon the Wine Bottega and Bottles for their Friday-night **wine tastings**.
Fridays @ 5-8 pm :: Wine Bottega, 341 Hanover St :: 617.227.6607 :: thewinebottega.com :: Bottles, 372 Commercial St :: 617.391.0021 :: @bostonbottles

This week in North End history is a pretty calamitous one: January 15 marks the 94th anniversary of the **Great Molasses Flood** (in which a 2.3-million-gallon tank burst on 529 Commercial St), while the $2.8 million **Brink's Robbery** (600 Commercial St) celebrates its 63rd birthday on January 17. In tribute, make a waterfront pilgrimage to gawp at these hallowed sites of crime and carnage, then hoist a pint at nearby beloved dive bar Corner Café.
Corner Café, 87 Prince St :: 617.523.8997

Why spend another **Super Bowl Sunday** at home, dripping taco dip on your sweatpants — when you could be at cigar bar Stanza dei Sigari, puffing on a premium stogie and basking in the warm glow of a single-malt scotch and one of Stanza's six flatscreen televisions? (Note: this is a rhetorical question.)
February 3 :: Stanza dei Sigari, 292 Hanover St :: 617.227.0295 :: stanzadeisigari.com

PHOTOS BY CONOR DOHERTY (ACCORDION PLAYER) AND JANICE CHECCHIO (MEET THE MAYOR)

GETTING THERE
SUBWAY: HAYMARKET (ORANGE AND GREEN LINES), AQUARIUM (BLUE LINE). FERRY: ROWES WHARF.

#FF @NORTHENDBOSTON @NORTHENDFISH @NBSSBOSTON @PAULREVEREHOUSE @IMPROVASYLUM

WORD ON THE TWEET "I'M GOING TO NEED ONE OF THE T LINES TO START DROPPING OFF IN THE MIDDLE OF THE NORTH END. BOVA'S PREFERABLY." VIA @BOSTONBRODES

TO-DO

THURSDAY 10

SUNDAY RIVER COLLEGE WEEK › Week with specials for college kids including parties, live concerts, comedy shows, bonfires, deals, and more. All events are open to ages 18 years and older. › Sunday River, 15 South Ridge Rd, Newry, ME › 207.824.3000 or sundayriver.com

FRIDAY 11

HOT STOVE COOL MUSIC ROUNDTABLE TO BENEFIT FOUNDATION TO BE NAMED LATER › Pre-Saturday's show discussion on changing a culture in baseball with Theo Epstein, Ben Cherington, John Farrell, Mike Hazen, Buck Showalter, and more › 6 pm › Fenway Park, 4 Yawkey Way, Boston › $125 › 617.267.8661 or foundationtobenamedlater.org

JIMMY TINGLE LIVE TO BENEFIT NORWOOD FINE ARTS › Film screening of *Jimmy Tingle's American Dream* followed by a Q&A and stand up performance › 7:30 pm › Norwood High School, 245 Nichols St, Norwood › $30; $25 advance; $15 students; $10 advance › 781.352.3546 or tickets.jimmytingle.com

SUNDAY RIVER COLLEGE WEEK › See listing for Thurs

SATURDAY 12

"BCMFEST'S 'DAYFEST'" › Songs, storytelling, and other entertainment in the morning and four stages of performances, participatory dance, and jam sessions throughout the day › 10 am › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com

GENDER BENDER DRAG SHOW AT SECOND SATURDAYS › Drag show to benefit MA Trans Political Coalition with performers including Lakia, Daddy K, Strawberry-Cream Pie, Professor Jack Dandy, and more. With Tre'Andre and Gunner spinning in the lounge › 8 pm › Machine, 1256 Boylston St, Boston › 617.536.1950 or dykenight.com

GREEN MINGA › Barnraising and job fair presented by BostonCAN, with hands-on training and demonstrations of energy efficiency techniques › 11 am › Yolanda's home, Minden St, Jamaica Plain › Free › 857.244.9104 or bostoncan.org

KARMA FLOW PRESENTS EVOLVE: WEARABLE ART SHOW › Fashion show put together by local artists and designers including Capital Vice, Pilots Clothing, Kulturez, Acid Tongued Angel,and more. With music spun by DJ Voltran and DeeJay_AustinDiogo. VIP after party at Prime. › 7 pm › Hyatt Regency Hotel Boston, 1 Lafayette Ave, Boston › $20; $50 VIP includes one free drink and admission to after party › 617 912 1234 or eventbee.com/v/karma_flows

ULTIMATE BOOT CAMP CLASS › Free early morning, one-hour long boot camp with certified personal trainers › 6 am › Boston Common at the Frog Pond › Free› ultimatebootcamp.com

"W.A.R.P DAGOBAH" › The second installment of Good Life's "planet parties" is set on Yoda's home planet. Dress up in *Star Wars* gear and get a free PBR. Plus, *Star Wars* visuals, photos with the 501st Legion, intergalactic tunes spun by DJ tRick + DJ RePsycle + DJ Tony Moreno, and more › 9:30 pm › Good Life, 28 Kingston St, Boston › $5 › 617.451.2622 or goodlifebar.com

WINTER RAIL JAM SERIES › Join us for this 3-week rail jam series and build points for the finals. Prizes, giveaways, music and more › Ski Ward, 1000 Main St, Shrewsbury › 508.842.6346 or skiward.com

SUNDAY 13

GROM-A-THON › Jam at high noon in the Bob Skinner's Six O' Three terrain park on a small to medium feature for young skiers and riders. Entry fee includes a goodie bag. Register at the park shack › Mount Sunapee, 1398 Rte. 103, Newbury, NH › $5 › 603.763.3500 or mtsunapee.com/mtsunapeewinter/index.asp

NO PANTS SUBWAY RIDE 2013 › Boston's edition of the global event for which city denizens strip down to their skivvies and ride the rails. Meet-up location TBA soon, at which participants will be assigned a group and a T line › 3:33 pm › T lines across Boston › Free› facebook.com/events/448976828493520/

OPEN HOUSE/JUNIOR DISTRICT CHORAL WORKSHOP › Voice department faculty rehearsing required piece, drill sight-singing, and tips on vocal health and auditioning › 1 pm › Brookline Music School, 25 Kennard Rd, Brookline › Free; RSVP required › 617.277.4593 or bmsmusic.org

TUESDAY 15

"BEHIND THE MIRROR" TOUR › One-hour event through the building, providing a deeper understanding of the mission and programs › 5:45 pm › Jose Mateo Ballet Theatre & Studios, 400 Harvard St, Cambridge › Free; registration required › 617.354.7467 or ballettheatre.org

COLLEGE NIGHT AT THE FROG POND › Discounted ice skating for students with IDs › 6 pm › Boston Common, Charles St, Boston › $2 › 617.635.2120 or bostonfrogpond.com

"GAME OVER" › Weekly game night with board games, nerd games like *Magic the Gathering*, fighting games, *Dance Central*, *DJ Hero*, *Rock Band*, and more › 5 pm › Good Life, 28 Kingston St, Boston › Free; $10 to enter Magic the Gathering booster draft › 617.451.2622 or goodlifebar.com

WEDNESDAY 16

P.W. SINGER › The 21st-century warfare expert discusses sci-fi and modern-day war as part of the Boston Speakers Series › 8 pm › Symphony Hall, 301 Mass Ave, Boston › free › 888.266.1200 or › bostonspeakersseries.org

KARAOKE

AN TUA NUA › "Karaoke Night" › Wednesdays at 9:30 pm › 835 Beacon St, Boston › 617.262.2121

FIRE + ICE › "Karaoke Night"" › 9 pm › 205 Berkeley St, Boston › 617.482.FIRE

HENNESSY'S › "Live Band Karaoke" › Wednesdays at 9 pm › 25 Union St, Boston › 617.742.2121 or › somerspubs.com/hennessys_history

HONG KONG @ FANEUIL HALL › "Karaoke" › Thurs-Fri 6 pm; Sat-Sun 5 pm; Mon-Wed 9 pm › 65 Chatham St, Boston › 617.227.2226 or › hongkongboston.com

JACQUE'S CABARET › "Mizery Loves Karaoke" › Karaoke hosted by Mizery › Tuesdays at 10:30 pm › 79 Broadway, Boston › No cover › 617.426.8902 or › jacquescabaret.com

KINSALE › "Karaoke Night" › Thursdays at 8:30 pm › 2 Center Plaza, Boston › 617.742.5577 or › classicirish.com/kinsale_about.html

LANSDOWNE PUB › "Live Band Karaoke" › Thursdays at 9 pm › 9 Lansdowne St, Boston › 617.266.1222 or › lansdownepubboston.com

SISSY K'S › "Karaoke Night" › Thurs + Sun-Wed 8 pm › 6 Commercial St, Boston › 617.248.6511

WAVE SPORTS PUB "Karaoke & Music Videos with DJ Todd › Thurs-Sat 9 pm › 411 Waverly Oaks Rd, Waltham › 781.894.7014

MIDWAY CAFÉ "Queeraoke" › 9:30 pm › 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com

ROSEBUD DINER "Karaoke at the Rosebud › Sun + Tues 8 pm › 381 Summer St, Somerville › 617.666.6015 or rosebuddiner.com

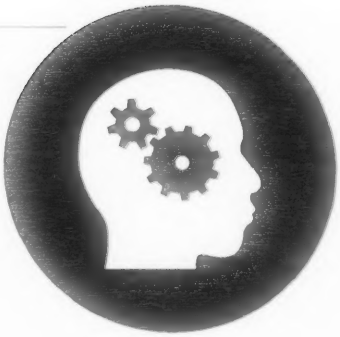
ACTIVISM

THURSDAY 10 + 17

BIKES NOT BOMBS VOLUNTEER NIGHT › No RSVP or experience is necessary to drop in and help out on Thursday nights at Bike Not Bombs in JP. Assist BNB's volunteer coordinator with packing bikes for the organization's international programs, prepping bikes to be repurposed, sorting parts, and other tasks › 7 pm › Bikes Not Bombs, 284 Amory St, Ste 8, Jamaica Plain › free › bikesnotbombs.org

SATURDAY 12

"HISTORY OF ANARCHISM IN BARCELONA" › After outlining the history of the anarchist movement in Spain, participants will subjectively trace the relationship between different currents of struggle from 1996 to the present. Presented in both English and Spanish › 4 pm › Lucy Parsons Center, 358A Centre St, Jamaica Plain › free › 617.267.6272 or lucyparsons.org



TRIVIA

THURSDAY 10

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Thinktank Trivia"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Geeks Who Drink"

SUNDAY 13

COSTELLO'S TAVERN › 723 Centre Street, Jamaica Plain › "Geeks Who Drink"

THIRSTY SCHOLAR PUB › 70 Beacon St, Somerville › 8 pm › "Sunday Night Trivia"

MONDAY 14

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Stump Trivia"

MILKY WAY › at the Brewery, 284 Armory St, Jamaica Plain › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St, Cambridge › 8 pm › "Geeks Who Drink"

TUESDAY 15

GREATEST BAR › 262 Friend St, Boston › 8 pm › "Friendly Feud"

JOE SENT ME › 2388 Massachusetts Ave, Cambridge › 7:30 pm › "Stump!"

WEDNESDAY 16

BRIGHTON BEER GARDEN › 386 Market St, Brighton › 8 pm › "Stump!"

JEANIE JOHNSTON PUB › 144 South St, Jamaica Plain › 8:30 pm › "Stump!"

JOE SENT ME › 2388 Massachusetts Ave, Cambridge › 7:30 pm › "Geeks Who Drink"

KINSALE › 2 Center Plaza, Boston › 7 pm › "Stump!"

ROSEBUD DINER › 381 Summer St, Somerville › 9:30 pm › "Trivi-Oke: Trivia & Karaoke Night"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St, Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S KENDALL › 1 Kendall Square, Cambridge › 6:30 pm › "Geeks Who Drink"

THURSDAY 17

COMMON GROUND › 85 Harvard Ave, Allston › 8 pm › "Thinktank Trivia"

SPIRIT BAR › 2046 Mass Ave, Cambridge › 8 pm › "Geeks Who Drink"

BLACK FEMALE POWER

MICKALENE THOMAS'S PAINTINGS teleport us to a black-is-beautiful American 1960s and '70s. Ebony women with afros sprawl on couches in apartments electrified by zebra prints, floral fabrics, and leopard spots.

The Brooklyn artist's intoxicating patterns and decoration are what first grab you. She paints her scenes with lush, fluid acrylic and enamels, and bedazzles everything with rhinestones. She often assembles her patchwork compositions from photos she stages and then augments with collage. But at the core of her five-painting exhibit organized by curatorial associate Anna Stothart at the Institute of Contemporary Art is contemplation of the power of beauty and seduction, the power in womanhood and blackness.

All this has made her one of the hottest artists in New York — and the subject of a traveling survey now at the Brooklyn Museum. Like Romare Bearden and Kerry James Marshall, she revamps modern art to address African-American life. Her paintings of black women with naturally frizzy hair and dressed in bold patterns speak of nostalgia for her childhood (she was born in 1971), when such fashion statements were radical declarations of black pride.

Thomas's avatar for all of this is her mom, Sandra Bush, who modeled when she was young and died in November at age 61. "Growing up, my mother would walk into a room and her beauty was so powerful that she could get whatever she wanted from people — attention, conversation," Thomas tells me. "People just wanted her energy, they wanted to be around her."

Depicted in the 2009 painting *Sandra: She's a Beauty*, her mom is an older but still bewitching lady perched on the edge of a couch. But the magnetic beauty that her mother seems to symbolize for Thomas is more evident in her 2007 painting *Baby I Am Ready Now*. It shows an African-American woman in a green-and-white patterned dress lounging on a couch amidst gingham curtains, spotted pillows, and a floral-print spread. Her chin rests in her hand. Her legs are spread. Her expression is sober, sultry, a bit bored. The painting conveys a frank, unself-conscious sexuality that commands respect.

Thomas has tried to expand her repertoire in recent paintings of empty interiors that evoke glamorous 1930s Hollywood movie apartments and '70s African-American funk décor. But absent of women, they seem like stage sets waiting for the stars to arrive.

_GREG COOK

MICKALENE THOMAS : ICA, 100 Northern Ave, Boston : Through April 7 : 617.478.3100 or icaboston.org

OPENINGS

BOSTON CYBERARTS GALLERY › 617.290.5010 › 141 Green St, Jamaica Plain › bostoncyberarts.org › Fri-Sun 11 am-6 pm › Jan 12-Feb 17: Michael Lewy: "City of Work" › Reception Jan 11: 6-9 pm

COPLEY SOCIETY OF ART › 617.536.5049 › 158 Newbury St, Boston › copleysociety.org › Tues-Sat 11 am-6 pm; Sun noon-5 pm › Jan 12-Feb 17: "New Members' Show 2013" › Reception, Jan 12: 5:30-7:30 pm › Jan 12-April 28: "Co-So Artists' Small Works: Sterling"

LOT F GALLERY › 617.426.1028 › 145 Pearl St, Boston › lotfgallery.com › Sat noon-4 pm › Jan 11-20: Destroy Rebuild: "BIPavons" › Reception Jan 11: 7-11 pm

NEW ART CENTER › 617.964.3424 › 61 Washington Park, Newtonville › newartcenter.org › Mon-Fri 9 am-5 pm; Sat 1-5 pm › Jan 14-Feb 22: "Upsidedown" › Reception Jan 18: 6-8 pm

NEWPORT ART MUSEUM › 401.848.8200 › 76 Bellevue Ave, Newport, RI › newportartmuseum.org › Tues-Sat 11 am-4 pm; Sun 12-4 pm › Admission $10 adults; $8 seniors; $6 students and military personnel with ID; free for children 5 and under › Jan 12-May 5: "Legacies in Paint: The Mentor Project"

PANOPTICON GALLERY › 617.267.8929 › 502c Comm Ave, Boston › panopticongallery.com › Tues-Sat 9 am-4 pm › Jan 11-Feb 25: Bradford Washburn and Vittorio Sella: "A View From The Top" › Reception Jan 11: 5:30-7:30 pm

SPOKE GALLERY › 617.268.0700 › 110 K St, Boston › mwponline.org › Wed-Fri noon-5 pm › Jan 12-March 16: "HERE" › Reception Jan 12: 5-7 pm

TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 617.627.3094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Jan 17-March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Stacey Steers: "Night Hunter"

WEST END MUSEUM › 617.723.2125 › 150 Stanford St, Boston › thewestendmuseum.org › Tues-Fri noon-5 pm; Sat 11 am-4 pm › Jan 18-April 20: "Connections North: Bridges of the West End"

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

AMERICAN ISLAMIC CONGRESS CENTER › 617.266.0080 › 38 Newbury St, Boston › aicongress.org › Mon-Fri 9 am-5 pm; Sat noon-4 pm › Through Jan 15: "Bosnian Born"

ARSENAL CENTER FOR THE ARTS › 617.923.0100 › 321 Arsenal St, Watertown › arsenalarts.org › Tues–Sun noon–6 pm › Through Jan 10: "Small Works 2012"

ART INSTITUTE OF BOSTON › 617.585.6600 › 700 Beacon St, Boston › aiboston.edu › Tues-Wed + Fri noon-5 pm; Thurs 3-8 pm; Sat noon-5 pm › Through Jan 12: "AIB MFA Biennial Exhibition" › Through Jan 12: "MFA in Visual Arts Graduate Exhibition"

ATELIER GALLERY AT STONEHAM THEATRE › 781.279.2200 › 395 Main St, Stoneham › griffinmuseum.org › Tues-Sat 1-6 pm › Through Jan 13: Jane Paradise: "When I Was Young, I Was Considered Beautiful"

AXELLE FINE ARTS › 617.450.0700 › 91 Newbury St, Boston › axelle.com › Daily 10 am-6 pm › Through Jan 31: Eric Roux-Fontaine: "Neverlandscape"

BOSTON ATHENÆUM › 617.227.0270 › 10-1/2 Beacon St, Boston › bostonathenaeum.org › Mon 9 am-8 pm; Tues-Fri 9 am-5:30 pm; Sat 9 am-4 pm › Through Jan 12: "Chromo-Mania! The Art of Chromolithography in Boston, 1840-1910"

BOSTON SCULPTORS GALLERY › 617.482.7781 › 486 Harrison Ave, Boston › bostonsculptors.com › Wed-Sun noon-6 pm › Through Jan 27: "Height. Width. Depth. Time: Boston Sculptors Celebrates 20 Years"

BRICKBOTTOM GALLERY › 617.776.3410 › 1 Fitchburg St, Somerville › brickbottomartists.com › Thurs-Sat noon-5 pm › Through Jan 19: "Spectrum! A Selection of Artists from Joy Street Studios"

CAC GALLERY › 617.349.4380 › 344 Broadway, Cambridge › cambridgema.gov/cac › Mon 8:30 am-8 pm; Tues-Thurs 8:30 am-5 pm; Fri 8:30 am-noon › Through June 21: "Al-Mutanabbi Street Starts Here"

CAMBRIDGE ART ASSOCIATION › 617.876.0246 › 25 Lowell St, Cambridge › cambridgeart.org › Lowell St: Tues-Sat 11 am-5 pm; Mount Auburn St: Mon-Fri 9 am-6 pm, Sat 9 am-1 pm › Through Jan 10: "Blue"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon-Fri 10 am-5 pm; Sat-Sun 1 pm-5 pm › Through May 29: Hans Tutschku: "Unreal Memories"

CHASE YOUNG GALLERY › 617.859.7222 › 450 Harrison Ave, Boston › chaseyounggallery.com › Tues-Sat 11 am-6 pm; Sun 11 am-4 pm › Through Jan 27: Treacy Ziegler: "Possibility of Being"

GALATEA FINE ART › 617.542.1500 › 460B Harrison Ave, Boston › galateaart.org › Wed-Fri noon-6 pm; Sat-Sun noon-5 pm › Through Jan 27: Caryl Gordon: "Mass Masonry" › Through Jan 27: C.J. Lori: "The Narrative Landscape" › Through Jan 27: Joan Mallen: "Spring Convergence"

GALLERY AT THE PIANO FACTORY › 617.437.9365 › 791 Tremont St, Boston › galleryatthepianofactory.org › Fri 6-8 pm; Sat-Sun noon-5 pm › Through Jan 27: Dorin Cohen: "Lightfast"

GLADSTONE JEWELRY › 978.704.9410 › 30 Union St, Manchester › gladstonejewelry.com › Wed-Fri 11 am-6 pm; Sat 11 am-5 pm › Through Jan 25: Edwina Sandys

GRIFFIN MUSEUM BY DIGITAL SILVER IMAGING › 617.489.0035 › 4 Clarendon St, Boston › griffinmuseum.org › Tues-Wed + Fri 11 am-6 pm; Thurs 11 am-7 pm; Sat noon-5 pm › Through Jan 13: Robert Moran: "Relics"

KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed-Sun noon-5 pm › Through Jan 27: "Forms of Identity: Work by MassArt Fibers Seniors"

LACONIA GALLERY › 617.670.1098 › 433 Harrison Ave, Boston › laconiagallery.org › Fri-Sun noon-4 pm › Through Jan 13: David Curcio: "I Wouldn't Worry About It"

LINCOLN ARTS PROJECT › 289 Moody St, Waltham › lincolnartsproject.com › Wed-Fri 4-9 pm; Sat 2-8 pm › Through Jan 12: "The Hundreds Show"

MILLS GALLERY AT BOSTON CENTER FOR THE ARTS › 617.426.8835 › 539 Tremont St, Boston › bcaonline.org › Wed + Sun noon-5 pm; Thurs-Sat noon-9 pm › Through Feb 3: "Process Goes Public"

MULTICULTURAL ARTS CENTER › 617.577.1400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10:30 am-6 pm › Through April 5: Lucy Cobos: "Impressions of the Voyageur" › Through April 8: Alexandra Rozenman

OLD SCHWAMB MILL › 781.643.0554 › 17 Mill Ln, Arlington › oldschwambmill.org › Tues + Sat 11 am-3 pm › Through March 16: Emily Garfield, John Maciejowski, Ann Salk Rosenberg, and Regina Valluzzi: "Driven to Abstraction"

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY › 617.975.0600 › 832 Comm Ave, Boston › bu.edu/prc › Tues-Fri 10 am-5 pm; Sat-Sun noon-4 pm › Through Jan 19: Daniel Feldman, Stefanie Klavens, and Lynn Saville: "The Space in Between"

SOCIETY OF ARTS AND CRAFTS › 617.266.1810 › 175 Newbury St, Boston › societyofcrafts.org › Tues-Sat 10 am-6 pm › Through Jan 19: "Our Cups Runneth Over"

UNIVERSITY ART GALLERY AT UMASS DARTMOUTH › 508.999.8555 › 715 Purchase St, New Bedford › umassd.edu/cvpa/galleries › Daily 9 am-6 pm › Through Jan 27: Frank Gohlke: "Miles and Miles of Things I've Never Seen"

WARNER BABCOCK INSTITUTE FOR GREEN CHEMISTRY › 978.229.5400 › 100 Research Dr, Wilmington › beyondbenign.org › By appointment only › Through Jan 11: "Tales from a Test Tube: Abstractions and Reactions"

MUSEUMS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 978.749.4015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Through Jan 13: "Pelkupatikat Inuusit Akunikama / Pictures Woke the People Up: An Inuit Project with Wendy Ewald and Eric Gottesman" › Through Jan 13: "People, Places, Things: Symbols of American Culture"

CURRIER MUSEUM OF ART › 603.669.6144 › 150 Ash St, Manchester, NH › currier.org › Sun-Mon + Wed-Fri 11 am-5 pm; Sat 10 am-5 pm; first Thurs of each month 11 am-8 pm › Admission $10; $9 seniors; $8 students; free for ages under 18 › Through Feb 28: "Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection"

DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Tues-Sun 10 am-5 pm › Admission $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 13 › Through April 21: "Second Nature: Abstract Photography Then and Now" › Through Oct 1: "PLATFORM 10: Dan Peterman"

FULLER CRAFT MUSEUM › 508.588.6000 › 455 Oak St, Brockton › fullermuseum.org › Tues-Sun 10 am-5 pm; Wed 10 am-9 pm › Admission $8; $5 students, seniors; free for members and children under 12, and for all Wed 5-9 pm › Through Jan 20: Cyndy Barbone, Deborah Frazee Carlson, Fuyuko Matsubara, and Bhakti Ziek: "Grand Tales of the Loom: Four Master Weavers" › Through Feb 10: "2012 Biennial Members Exhibition" › Through March 17: Chris Gustin: "Masterworks in Clay"

HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues-Sat 10 am-5 pm › Admission $9; $7 seniors; $6 students › Through June 1: "Re-View"

INSTITUTE OF CONTEMPORARY ART › 617.478.3100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed + Sat-Sun 10 am-5 pm; Thurs-Fri 10 am-9 pm › Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Song"

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART › 413.662.2111 › 87 Marshall St, North Adams › massmoca.org › Wed-Mon 11 am-5 pm › Admission $15; $11 students; $5 ages 6-16; free for ages 5 and under › Through Feb 4: "Invisible Cities" › Through April 1: "Oh, Canada" › Through May 28: "Curiosity"

MIT MUSEUM › 617.253.4444 › 265 Mass Ave, Cambridge › web.mit.edu/museum › Tues-Fri 10 am-5 pm; Sat-Sun noon-5 pm › Through March 17: "Rivers of Ice: Vanishing Glaciers of the Greater Himalaya" › Through Sept 28: "The Jeweled Net: Views of Contemporary Holography"

MUSEUM OF FINE ARTS › 617.267.9300 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues + Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $10]; free for ages 6 and under › Through Feb 3: Mario Testino: "In Your Face" › Through Feb 18: "Artful Healing" › Through Feb 18: "Cats to Crickets: Pets in Japan's Floating World" › Through March 31: Daniel Rich: "Platforms of Power" › Through April 14: "The Postcard Age: Selections from the Leonard A. Lauder Collection" › Through June 16: "Kings, Queens, and Courtiers: Royalty on Paper" › Through June 16: Mario Testino: "British Royal Portraits" › Through June 23: "Divine Depictions: Korean Buddhist Paintings" › Through July 7: "Art of the White Mountains" › Through Sept 8: "Chinese Lacquer 1200-1800" › Through June 1: "Jewels, Gems, and Treasures: Ancient to Modern"

MUSEUM OF SCIENCE › 617.723.2500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $22; $20 seniors; $19 children 3-11 › Through Jan 13: "Mammoths and Mastodons: Titans of the Ice Age" › Through March 3: "Shipwreck! Pirates & Treasure"

Treacy Ziegler's *The Venetian Sisters* is on view at the Chase Young Gallery as part of her show "Possibility of Being" through January 27.

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS › 617.442.8614 › 300 Walnut Ave, Boston › ncaaa.org › Admission $4; $3 seniors, students › Through Jan 13: "Jamaican Artists: Celebrating 50 years of Independence"

NORMAN ROCKWELL MUSEUM › 413.298.4100 › 9 Rte 183, Stockbridge › nrm.org › Daily 10 am-5 pm, May through Oct; Nov through April, 10 am-4 pm and weekends 10 am-5 pm › Admission $16; $14.50 seniors; $10 students with ID; $5 for kids and teens 6 to 18; free for ages 5 and under › Through Jan 21: Norman Rockwell: "Home for the Holidays" › Through Feb 3: "All in the Rockwell Family: The Art of Mary Amy Cross" › Through Feb 24: "Heroes and Villains: The Comic Book Art of Alex Ross"

PEABODY ESSEX MUSEUM › 978.745.9500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $15; $13 seniors; $11 students; free for ages 16 and under › Through Jan 31: "Auspicious Wishes and Natural Beauty in Korean Art" › Through Jan 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" › Through Jan 31: "Of Gods and Mortals: Traditional Art from India" › Through Jan 31: "Perfect Imbalance, Exploring Chinese Aesthetics" › Through Feb 3: "FreePort [No. 004]: Peter Hutton" › Through Feb 3: "Hats: An Anthology by Stephen Jones" › Through May 27: "FreePort [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"

PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY › 617.496.1027 › 11 Divinity Ave, Cambridge › peabody.harvard.edu › Daily 9 am-5 pm › Admission $9; $7 students, seniors; free to members, Harvard students, and children under 3; also free to all Massachusetts residents Wed 3-5 pm and Sun 9 am-noon › Through Jan 31: "From Daguerreotype to Digital: Anthropology and Photography" › Through June 30: "Conservators at Work: Alaska's Historic Kayaks Renewed" › Through June 30: "Digging Veritas: The Archaeology and History of the Indian College and Student Life at Colonial Harvard" › Through Dec 31: "Translating Encounters: Travel and Transformation in the Early Seventeenth Century" › Through Dec 31: "Storied Walls: Murals of the Americas" › Through Dec 31: "Wiyohpiyata: Lakota Images of the Contested West"

RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART › 401.454.6500 › 224 Benefit St, Providence, RI › risdmuseum.org › Tues-Sun 10 am-5 pm; third Thurs per month until 9 pm › Admission $10; $7 seniors; $3 college students and youth ages 5-18; free every Sun 10 am-1 pm, the third Thurs of each month 5-9 pm, and the last Sat of the month › Through Jan 13: "America In View: Landscape Photography 1865 to Now" › Through Feb 24: "Everyday Things: Contemporary Works from the Collection" › Through May 19: "Grisogorious Places: Edward Lear's Travels" › Through June 9: "RISD Business: Sassy Signs and Sculptures by Alejandro Diaz" › Through June 30: Angela Bulloch, Anthony McCall, and Haroon Mirza: "Double-and-Add"

WORCESTER ART MUSEUM › 508.799.4406 › 55 Salisbury St, Worcester › worcesterart.org › Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; Third Thursday 11 am-8 pm › Admission $14, $12 for seniors and students. Free for youth 17 and under and for all on first Sat of the month 10 am-noon › Through Feb 3: "Kennedy to Kent State: Images of a Generation"

BIPOLAR AND OFF THE LEASH OF MEDS

JULIANN GAREY'S debut novel begins with its narrator doing something unforgivable. That narrator, a studio executive named Greyson Todd, suffers from bipolar disorder, and rather than settle for treatments that leave him dull and foggy, he abandons his wife and child and goes on what amounts to a 10-year bender around the world.

It's very difficult to withhold judgment on Todd for not trying harder to get treatment before leaving his family. And it can also seem a little heavy-handed, but it serves Garey's implicit argument: that sometimes living with this illness, untreated, can seem like the best option.

Interspersed with Todd's adventures in locales such as Thailand and Uganda are flash-forward glimpses of him receiving electroshock therapy at the end of that decade of travel. It's worth pointing out that the descriptions of his electroshock therapy are less disturbing than the descriptions of him descending into mania. Garey — who has also been diagnosed with bipolar disorder herself and has written about the subject elsewhere — writes about these episodes with a jarring, effective immediacy.

TOO BRIGHT TO HEAR TOO LOUD TO SEE

By Juliann Garey

SoHo

289 pages = $25

You may be able to predict how Todd's life will resolve, and as a self-loathing alcoholic he's a familiar literary type. But *Too Bright* treats mental illness seriously and sympathetically without coming off like a PSA, or dismissing it with a contrived plot turn. No matter how lost Todd is, he's still human, which makes the havoc his brain chemistry wreaks on him that much more tragic. Oddly, at 289 pages, the book feels too short. It would have helped had Garey dramatized Todd's breaking point more fully, as well as given the other people in his life more to say. But in this first novel, she shows a sharp, witty voice, and an ability to tackle a difficult topic with grace.

—LISA WEIDENFELD

JULIANN GAREY ≈ Back Pages Books, 229 Moody St, Waltham ≈ January 31 @ 7 pm ≈ 781.209.0651 or backpagesbooks.com

BOOK EVENTS

THURSDAY 10

WENONAH HAUTER › *Foodopoly: The Battle Over the Future of Food and Farming in America* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

ANITA SILVEY › *Children's Book-a-Day Almanac* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

SOLSTICE MFA READING SERIES: AMY HOFFMAN, DAVID YOO, & JULIA GLASS › Various readings › 7:30 pm › Pine Manor College, 400 Heath St, Chestnut Hill › Free › 617.731.7145 or pmc.edu

"THE TENDER HEART AND BRAVE": A DRAMATIC READING" › Longfellow House — Washington's Headquarters, 105 Brattle St, Cambridge › nps.gov/long

FRIDAY 11

BASH READING SERIES › Various poetry readings › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

FRANK LENTRICCHIA › *The Accidental Pallbearer* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

SOLSTICE MFA READING SERIES: SANDRA SCOFIELD & STEVEN HUFF › Various readings › 7:30 pm › Pine Manor College, 400 Heath St, Chestnut Hill › Free › 617.731.7145 or pmc.edu

SATURDAY 12

"THE HOUSE OF USHER MEETS THE HOUSE OF GORE" › With dramatic readings by Edgar Allen Poe impersonator Rob Velella › 4 pm › Gore Place, 52 Gore St, Waltham › $10-$12 › 781.894.2798 or goreplace.org

SUNDAY 13

"LIZARD LOUNGE POETRY NIGHT: NICOLE TORREZ DUTTON" › Jeff Robinson Trio › 8 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $5 › 617.547.0759 or lizardloungeclub.com

ADAM MANSBACH › *Rage Is Back* reading › 2 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

MONDAY 14

AL GOWAN, TOM MARSHALL, AND RUSS BUBAS › *Shared Vision: The Second American Bauhaus, The First Black Tycoon,* and *Clowns and Capers* readings › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

TUESDAY 15

ANNE BERNAYS › *The Man on the Third Floor* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

"FIRST & LAST WORD POETRY SERIES: DIANA NORMA SZOKOLYAI, BECKY KENNEDY, & MYLES GORDON" › Various poetry readings › 7 pm › Arts at the Armory, 191 Highland Ave, Somerville › $4 › 617.718.2191 or artsatthearmory.org

DR. LEANA WEN AND DR. JOSHUA KOSOWSKY › *When Doctors Don't Listen: How To Avoid Misdiagnoses and Unnecessary Tests* reading and discussion › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

WEDNESDAY 16

JARED DIAMOND › *The World Until Yesterday* discussion › 7 pm › First Parish Church of Cambridge, 3 Church St., Cambridge › Free › 617.547.2724

MAGNUS FLYTE › *City of Dark Magic* reading › 7 pm › The Music Hall Loft, 131 Congress St, Portsmouth, NH › $27-$30 › 603.436.2400

CHRISTOPHER KENNEDY LAWFORD WITH HOWARD SHAFFER AND PATRICK J. KENNEDY › *Recover to Live: Kick Any Habit, Manage Any Addiction; Your Self-Treatment Guide to Alcohol, Drugs, Eating Disorders, Gambling, Hoarding, Smoking, Sex, and Porn* discussion › 6 pm › Brattle Theatre, 40 Brattle St, Cambridge › $5 › 617.876.6837

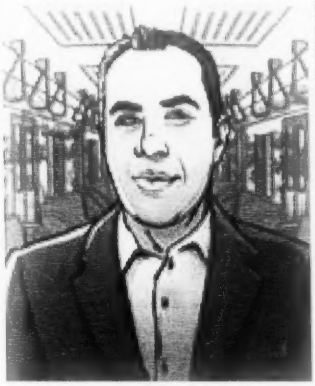
JON MEACHAM › *Thomas Jefferson, The Politician* reading › 6 pm › John F. Kennedy Library and Museum, Columbia Pt, Boston › Free › jfklibrary.org

THURSDAY 17

ERIC ASIMOV › *How To Love Wine: A Memoir and Manifesto* reading › 6 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

MAGNUS FLYTE › *City of Dark Magic* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

"SHAKESPEARE'S RICHARD III AND THE LIMITS OF EXECUTIVE POWER" › Panel discussion moderated by C. Boyden Gray, with political columnist Jennifer Braceras, former Federal Judge Nancy Gertner, Federal Judge Nathanial M. Gorton, former Lt. Governor Kerry Healey, special guest panelists Associate Professor and Chair of the Department of Government at Suffolk University Rachael Cobb, and President of the Ethics and Public Policy Center Edward Whelan, and more › 5:30 pm › Modern Theatre, 525 Washington St, Boston › 617.449.6617



JULIANNE GAREY ILLUSTRATION BY BRIAN TAYLOR. ADAM MANSBACH ILLUSTRATION BY STEVE WEIGL

Adam Mansbach reads at Brookline Booksmith on Sunday. Read our interview with him at thePhoenix.com/arts.

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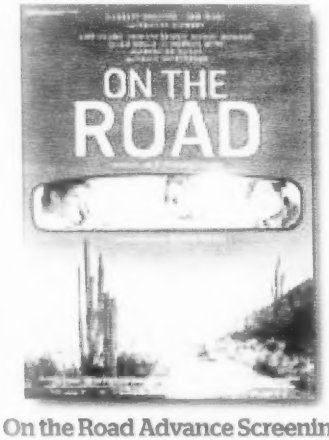


On the Road Advance Screening

François Chaignaud and Trajal Harrell

TRAJAL HARRELL'S POSTMODERN HARLEM DRAG

A HALF-NAKED DANCER GALLOPS WILDLY around the stage, squealing and grimacing while another dressed in drag suggests to audience members that they have sex with "the uglies." A third sings plaintively, "Don't you know you have your daddy's eyes?" These are just a few of the provocative moments that electrify choreographer Trajal Harrell's evening-length *Medium (M)*, also known as *(M)imosa*, one of the pieces in his multipart work *Twenty Looks or Paris Is Burning at the Judson Church*, which will be performed at the ICA January 17 and 18. *(M)imosa* had its premiere in New York in 2011.

A collaboration with the dancers Cecilia Bengolea, François Chaignaud, and Marlene Monteiro Freitas, the larger work was inspired by Harrell, a 2012 Guggenheim Fellowship recipient and a 2012 New York Dance and Performance Award winner, asking himself the daunting question: "What would have happened in 1963 if someone from the drag-ball scene in Harlem had come downtown to perform alongside the early postmodern choreographers at Judson Church?" In response, over the last 10 years, he has produced a series of dances that includes seven sizes, from extra small (XS) to extra large (XL). *Twenty Looks or Paris Is Burning at Judson Church (S)* was presented at the ICA in 2010.

"Trajal — like Matisse, who used black to paint light — uses stillness, like no other dance-maker I know, to choreograph motion," says Richard Colton, founder /director, with Amy Spencer, of Concord Academy's Summer Stages Dance. "I love his combination of demonic and angelic qualities."

(M)imosa brings together two very different worlds of dance, the ascetic and purist postmodern, which eschewed spectacle and virtuosity, and the mock and extravagantly theatrical Harlem balls of the '80s, a product of gay black and Latino culture, celebrated in the 1990 documentary, *Paris Is Burning*. "The source material helps me understand the historical imagination," says Harrell in a phone conversation from his family's home in Georgia, after three months in Europe, where he has won a devoted following. "I'm looking at what is underneath the work. I honored Judson but didn't know what should come next. I was bored with conceptual dance, but I didn't want to simply embrace virtuosity. Then I saw how voguing related to Judson's insistence on authenticity. It's taken a long time to articulate to others and myself, but I now know what I'm doing and understand how they work together."

_VALERIE GLADSTONE

TRAJAL HARRELL'S *(M)IMOSA/TWENTY LOOKS OR PARIS IS BURNING AT THE JUDSON CHURCH* :: ICA, 100 Northern Ave., Boston :: January 17-18 @ 7:30 pm :: $20 :: 617.478.3103 or icaboston.org

CLASSICAL CONCERTS

THURSDAY 10

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ALAN GILBERT › Dutilleux's *Métaboles* for orchestra; Tchaikovsky's Violin Concerto in D, Op. 35; Stravinsky's Symphony in Three Movements; Ravel's *La Valse* › Thurs › Sat–Tues 8 pm; Fri 1:30 pm › Symphony Hall, 301 Mass Ave., Boston › 830-8114 › 888.266.1200 or bso.org

MUSIC'S QUILL › Works for tenor and lute by Jones, Pilkington, Dowland, and Corkine › 12:15 pm › First Church in Boston, 66 Marlborough St., Boston › Donations welcome › 617.267.6750 or firstchurchbostonmusic.org

FRIDAY 11

A FAR CRY › McDonald's *Gentle but Uneasy Dance Music*; Britten's *Les Illuminations*, with soprano Kristen Watson and tenor Zachary Wilder; Webern's String Quartet; Weill's *Songs*, with Watson and Wilder › 8 pm › Jordan Hall, 30 Gainsborough St., Boston › 810-836 › 617.585.1260 or afarcry.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ALAN GILBERT › See listing for Thurs

SATURDAY 12

PAUL LEWIS › Schubert program: Piano Sonata No. 19 in C minor, D958; Piano Sonata No. 20 in A Major, D959; Piano Sonata No. 21 in B-flat Major, D960 › 8 pm › Jordan Hall, 30 Gainsborough St., Boston › 835 › 617.482.6661 or celebrityseries.org

SARASA CHAMBER MUSIC ENSEMBLE › Works for violin, cello, recorder, and harpsichord by Mozart, Handel, and Karosi › Sat 8 pm › Friends Meeting House, 5 Longfellow Park, Cambridge › Sun 7 pm › First Parish in Concord, 20 Lexington Rd, Concord › $24; $20 seniors; $12 students › 617.876.6883 or sarasamusic.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ALAN GILBERT › See listing for Thurs

SUNDAY 13

BOSTON SYMPHONY CHAMBER PLAYERS › Lutoslawski's Dance Preludes for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and double bass; Franck's *Sicicio de Chanti* for flute and piano; Copland's *Appalachian Spring* › 3 pm › Jordan Hall, 30 Gainsborough St., Boston › $22-$38 › 617.585.1260 or bso.org

COREY CEROVSEK AND PAAVALI JUMPPANEN › Beethoven's Violin Sonatas, Part I: Sonata in D, Op. 12, No. 1; Sonata in A, Op. 12, No. 2; Sonata in E-flat, Op. 12, No. 3; Sonata in A minor, Op. 23 › 1:30 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $27; $24 seniors; $12 students › 617.566.1401 or gardnermuseum.org

WENDY CHEN › Works for piano by Debussy, Villa Lobos, Bach, Chopin, Piazzolla, and Liszt › 3 pm › Shalin Liu Performance Center, 37 Main St., Rockport › $28-$45 › 978.546.7391 or rcmf.org

SARASA CHAMBER MUSIC ENSEMBLE › See listing for Sat

TUESDAY 15

TUNEFOOLERY ENSEMBLES › Classical selections › 12:15 pm › King's Chapel, 58 Tremont St., Boston › $5 › 6172272155 or kings-chapel.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ALAN GILBERT › See listing for Thurs

THURSDAY 17

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY DANIELE GATTI › Verdi's *Requiem*, with soprano Fiorenza Cedolins, mezzo-soprano Ekaterina Gubanova, tenor Fabio Sartori, and bass vocalist Carlo Colombara › 8 pm › Symphony Hall, 301 Mass Ave., Boston › 830-8114 › 888.266.1200 or bso.org

HÉLOÏSE DEGRUGILLIER AND PAUL CIENNIWA › Degrugillier's *Concerto*; Chédeville's Sonata No. 3; Couperin's *Chaconne en Passacaille* in G minor › 12:15 pm › First Church in Boston, 66 Marlborough St., Boston › Donations welcome › 617.267.6750 or firstchurchbostonmusic.org

DANCE PERFORMANCE

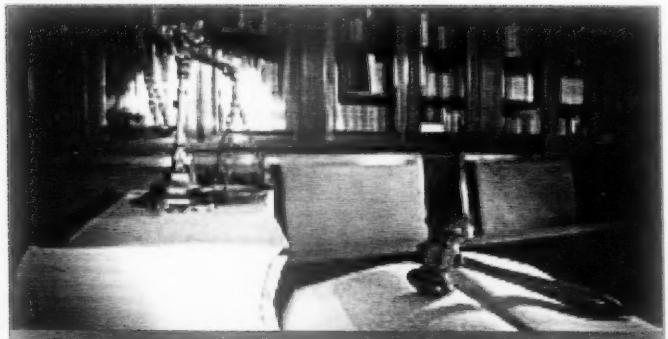
SATURDAY 12

SAVION GLOVER › Glover's *SoLe Sanctuary* › 8 pm › Opera House, 539 Washington St., Boston › 857-872 › 6174824661

THURSDAY 17

TRAJAL HARRELL › Harrell's *(M) Imposter: Twenty Looks or Paris Is Burning at the Judson Church* › 7:30 pm › Institute of Contemporary Art, 100 Northern Ave., Boston › $20-$10 students › 617.478.3100 or icaboston.org

Savion Glover performs *SoLe Sanctuary* at the Opera House.



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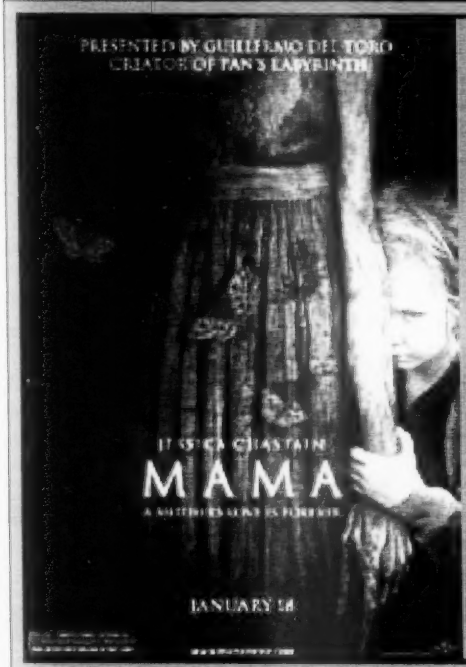

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A.R.T. WRINGS MAGIC FROM *PIPPIN*

DIANE PAULUS'S INGENIOUS CIRCUS revamp of *Pippin* is indeed a magic to-do. The American Repertory Theater-generated, Broadway-bound revival floats a starry Big Top over the self-consciously theatrical 1972 musical by Stephen Schwartz and Roger O. Hirson, then fills it with acrobatic feats of derring-do. One almost forgets that *Pippin*, which in its original incarnation ran for almost five years on Broadway but has not been there since, is a flimsier precursor to *Avenue Q*, set not on Sesame Street but in a faux Middle Ages, where the whiny eldest son of Charlemagne sets out to find his purpose.

Believe me, this is as fabulous as *Pippin* will ever get. You know that from the get-go, when the extreme circus artists who round out the show's terrific singing, dancing cast form the title character's name with their elastic bodies and Matthew James Thomas's Pippin jumps through the paper-hoop portion of his first initial to land on his feet. And that's just the beginning of the sinuous theatrics dreamed by "circus creator" Gypsy Snider, a co-founder of Cirque du Soleil's less overblown Montreal cousin, Les 7doigts de la main.

Fans of the musical (which has its devotees, Paulus included) may think the aerial, acrobatic, and contortionist dazzle overwhelms the thin if perky musical about looking for fulfillment in all the wrong if glorified places before settling for an ordinary life that involves setting neither the world nor oneself on fire. But such folks will have to content themselves that this is also an accomplished core production of *Pippin*, a sort of lesser *Candide*, wielding pop-composer Schwartz, his star reignited by *Wicked*, instead of Leonard Bernstein.

Paulus is smart enough to retain the original show's stylistic signature in the Bob Fosse–inspired choreography of original *Pippin* cast replacement Chet Walker, who supplies all the splayed hands and jutting pelvises you could want. She was also savvy enough to nab the sublime Andrea Martin, who, hanging from more than the Borscht Belt, milks comic nectar from the bouncing *carpe diem* number, "No Time at All." Then Paulus marries *Pippin's* old tricks to the beckoning circus ringmastered by Patina Miller as the Leading Player. The slinkily commanding Miller mixes a little Joel Grey into the role that won Ben Vereen a Tony, and she seems possessed of hips on hinges.

—CAROLYN CLAY

PIPPIN ‹ Loeb Drama Center, 64 Brattle St, Cambridge ‹ Through January 20 ‹ $25-$85 ‹ 617.547.8300 or americanrepertorytheater.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

BREAD AND PUPPET THEATER › Peter Schumann and his troupe of Vermont puppeteers bring their masked characters and giant papier-maché puppets back to Boston. At each of their 7 pm shows, the group will perform *The Possibilitarians* and *Dead Man Rises*, which are recommended for audiences aged 12 and older. The 2 pm performances (only on January 26 and 27) will be *The Circus of the Possibilitarians*, a family-friendly show. › January 24–27 › Cyclorama, Boston Center for the Arts, 539 Tremont St, Boston › $12; $10 students, seniors › 866.811.4111 or breadandpuppet.org

BURBAGE, OR THE MAN WHO MADE SHAKESPEARE FAMOUS › Boston Playwrights' Theatre hosts the Bay Colony Shakespeare Company's debut production: a new play by Nicholas Minella. Neil McGarry stars in this one-man show, directed by Christopher Webb. › January 10–27 › Boston Playwrights' Theatre, 949 Comm Ave, Boston › $12; $10 seniors, $8 students › 866.811.4111 or bu.edu/bpt

CONVERSATIONS WITH MY MOLESTER: A JOURNEY OF FAITH › Daniel Gidron directs Michael Mack's one-man show about his childhood sexual trauma at the hands of a clergyman and the life-long personal journey that culminates in him facing his abuser as an adult. › January 11, 20, 25 › February 2 › Paulist Center, 5 Park St, Boston › $15 › 617.742.4460 or michaelmacklive.com

CRIME AND PUNISHMENT › Curt Columbus and Marilyn Campbell's three-actor theatrical adaptation of Dostoyevsky's crime novel stars Dan Butler, Rachel Christopher, and Stephen Thorne. Brian Mertes helms this Trinity Rep staging. › January 17–February 24 › Trinity Repertory Company, 201 Washington St, Providence, RI › $28–$68 › 401.351.4242 or tickets.trinityrep.com

HOLIDAY › Wellesley College Theatre stages Philip Barry's Depression-era play about marriage across economic strata, upward mobility, and classism. Nora Hussey directs the staging, which features the talents of Danny Bolten, John Davin, David Costa, Lisa Foley, Will Keary, Charlotte Peed, Lewis Wheeler, and Sarah Barton. › January 10–February 3 › Ruth Nagel Jones Theatre at Wellesley College, 106 Central St, Wellesley › $20; $10 students, seniors › 781.283.2000 or wellesleysummertheatre.com

THE IRISH ... AND HOW THEY GOT THAT WAY › Danielle Paccione Colombo directs Frank McCourt's comedic historical retelling of the Irish-American experience over time. The show incorporates famous Irish songs, from "Danny Boy" to the more modern hits of U2. Meredith Beck, Janice Landry, Jon Dykstra, Andrew Crowe, Irene Molloy and Gregg Hammer make up the cast. › January 24–March 10 › Davis Square Theatre, 255 Elm Street, Somerville › $30–$42 › 800.660.8462 or davissquaretheatre.com

THE LEGEND OF SLEEPY HOLLOW › Matthew Woods directs the Imaginary Beasts ensemble in their Winter Panto, a re-imagined farcical version of the 1820 ghost story by Washington Irving. The Beasts encourage audience members to cheer on the hero and hiss at the headless horseman in their family-friendly retelling of the tale. › January 11–February 2 › Black Box Theatre at Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston › $20; $10 students, seniors › 617.933.8600 or imaginarybeasts.org

THE MEETING › Jeff Robinson stars as

Martin Luther King Jr. and Wesley Lawrence Taylor plays Malcolm X in Jeff Stetson's play about an imagined meeting between two very different influential leaders of the civil rights movement. The Grimes Theatre Group staging also features Michael Nunez as Rashad. › January 18 › Multicultural Arts Center, 41 Second St, Cambridge › $15-$20 › 617.577.1400 or multiculturalartscenter.org

THE MEMORANDUM › Virginia Rose Townsend directs Vaclav Havel's 1989 play about bureaucracy and language. This Fiat Fortis Theatre staging uses the Vera Blackwell translation of the Czech play. Jim Hourihan stars as Josef Gross, a director of an unnamed organization who receives a mysterious message about an audit, written in a new language. Had he must learn. › January 11–19 › Black Box Theater, Arsenal Center for the Arts, 321 Arsenal St, Watertown › $20-$25, $10 students › 617.923.1010 or fiatfortistheatre.com

MEN ON THE LINE, KPFK, 1972 › Andrea Fraser portrays four different men in her one-woman show, the text of which is based on a 1972 live radio broadcast about the second-wave feminist movement. The men discuss their feelings about gender equality and the changing society around them. › January 24 › Institute of Contemporary Art, 100 Northern Ave, Boston › $8 › 617.478.3100 or icaboston.org

THE MOUNTAINTOP › Underground Railway Theater stages Katori Hall's semi-biographical piece about Martin Luther King Jr. The play takes place in King's hotel room shortly after he has delivered his "I've Been to the Mountaintop" speech; a maid brings him a cup of coffee and the two begin a conversation that ventures into the political and the personal. Megan Sandberg-Zakian directs. › January 10–February 2 › Central Square Theater, 450 Mass Ave, Cambridge › $15-$45 › 617.576.0278 or centralsquaretheater.org

OTHER DESERT CITIES › Nancy E. Carroll, Anne Gottlieb, Munson Hicks, Karen Mac Donald, and Christopher M. Smith star in Jon Robin Baitz's family drama about a once-promising novelist returning home for Christmas after a six-year absence. The atmosphere of the reunion goes sour once her family learns she plans to reveal the family's history in her upcoming book. Scott Edmiston directs this SpeakEasy Stage production. › January 11–February 9 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $25-$52 › 617.933.8600 or speakeasystage.com

SHAKESPEARE'S WILL › Seana McKenna stars as Shakespeare's wife in this one-woman show by Vern Thiessen, under Miles Potter's direction. › January 10–February 3 › Merrimack Repertory Theatre, 50 East Merrimack St, Lowell › $20 › 978.454.3926 or merrimackrep.org

SISTER ACT › Tyler Campbell stars in the Broadway tour of this musical theatre adaptation of the 1992 comedy film of the same name. Campbell plays Deloris, an aspiring lounge singer who witnesses a crime; the cops help her go into hiding at a convent, but Deloris has some trouble fitting in there. Jerry Zaks directs. › January 22–February 3 › Opera House, 539 Washington St, Boston › $25-$145 › 800.52937400 or boston.broadway.com

SIX CHARACTERS IN SEARCH OF AN AUTHOR › Wellfleet Harbor Actors Theater hosts a reading of Matt Foss and Hon Lumbomo's new adaptation of Luigi Pirandello's meta-theatrical play about actors and a director rehearsing a production, until physical manifestations of fictional characters interrupt the rehearsal and ask that their story be told instead of the play at hand. › January 11 › Wellfleet Harbor Actors Theater, 2357 Route 6, Wellfleet › Free › 508.349.9428 or what.org

VINEGAR TOM › Mac Young directs Caryl Churchill's 1976 play about a witch hunter who comes to a small town and gives its residents a focus for their frustrations. The Whistler in the Dark staging incorporates new music composed by Veronica Burton, Tony Leva, Molly Allis, and Juliet Olivier. › January 11–February 2 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $15-$30 › 617.933.8600 or whistlerinthedark.com

YOU FOR ME FOR YOU › M. Bevin O'Gara directs the New England premiere of Mei Chung's play about two sisters. One journeys from North Korea to America, while the other, ailing, is trapped back at home. Jordan Clark and Giselle Ty star. › January 18–February 10 › Boston Center for the Arts Plaza Theatre, 539 Tremont St, Boston › $20-$38, $10-$15 students › 617.933.8600 or companyone.org

NOW PLAYING

BYE BYE LIVER: THE BOSTON DRINKING PLAY › Hennessy's hosts the Boston chapter of *Bye Bye Liver*, a show about drinking culture, from wine snobs to wildly fun (and occasionally terrifying) booze parties. The performance also incorporates audience interaction with social games like "Would You Rather" and "Never Have I Ever." Indefinitely › Hennessy's, 25 Union St, Boston › $20 › 866.811.4111 or ByeByeLiver.com

INVISIBLE MAN › Christopher McElroen helms Oren Jacoby's theatrical adaptation of Ralph Ellison's 1952 novel about an idealistic young African-American man who begins to realize and push back against his social invisibility. Teagle F. Bougere stars in the Huntington Theatre co-production. › Through February 3 › Boston University Theatre, 264 Huntington Ave, Boston › $15-$85 › 617.266.0800 or huntingtontheatre.org

MARRY ME A LITTLE › New Repertory Theatre's Craig Lucas and Norman René stage their cabaret revue of Stephen Sondheim songs in this modern take on love and marriage, which features songs from *Follies*, *A Little Night Music*, *Company* and other Sondheim favorites. › Through January 27 › Charles Mosesian Theater, Arsenal Center for the Arts, 321 Arsenal St, Watertown › $28-$58 › 617.923.8487 or rep.org

OUR TOWN › David Cromer won a 2010 Obie for his direction of the Off Broadway production of this Thornton Wilder play. He also played — and plays here, in this Huntington Theatre Company production — the Stage Manager. For its Boston outing, Cromer's breezy modern-dress staging, which updates Wilder's metatheatrics without altering his text, is crammed into the Roberts Studio with the audience snugly wrapped around three quarters of the playing space. The denizens of Grover's Corners are presented in operating room-like surroundings. Wilder portrays life as a gift and a chore, and Cromer's no-nonsense staging captures both halves of that equation. But don't get depressed! Parts of the production — especially the terrified courtship and merger of heroic youngsters George Gibbs and Emily Webb, sincerely rendered by Cromer regulars Derrick Trumbly and a placidly luminous Therese Plaehn — are irrepressibly touching. › Through January 20 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $15-$105 › 617.266.0800 or huntingtontheatre.org

33 VARIATIONS › Spiro Veloudos stages a new play by Moises Kaufman that juxtaposes two time periods. In this Lyric Stage production, James Andreassi co-stars as Beethoven, with Paula Plum as a modern-day musicologist struggling to understand the composer's motivations. › Through February 2 › Lyric Stage Company of Boston, 140 Clarendon St, Boston › $27-$88 › 617.585.5678 or lyricstage.com

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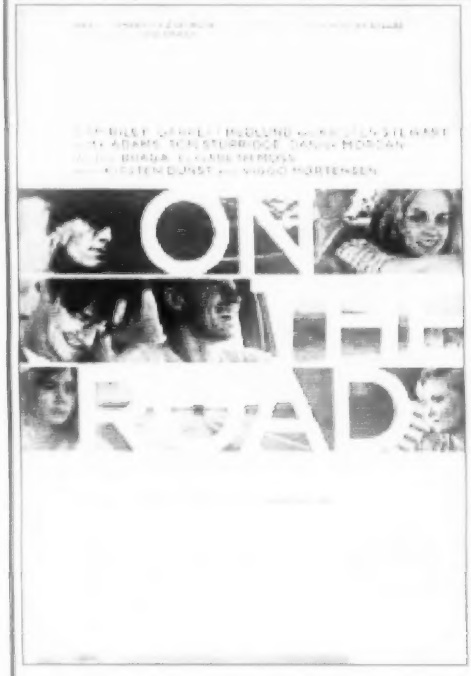

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IN THEATERS JANUARY 18

NOT-SO-MOD *SQUAD*

IN THE HISTORY OF HOLLYWOOD violence, *Gangster Squad* scored a footnote when it was pulled from a September release, after the Aurora shooting, for a scene in which gangsters machine-gunned their way through the Grauman's Chinese Theatre screen. It arrives in the January lull shorn of that conceit (which can still be seen online), but you can't help wondering if director Ruben Fleischer (*Zombieland*) cried at that snip. That's the kind of sick joke that gets him going.

This is not to say that *Gangster Squad* stints on violence: we first meet former Bugsy Siegel lieutenant Mickey Cohen (Sean Penn) drawing-and-halving some poor schnook behind the Hollywoodland sign. Sgt. John O'Mara (Josh Brolin) is out to stop this psychopathic racketeer, and LAPD Chief "Whiskey Bill" Parker (Nick Nolte) has suggested he leave his badge at home and form an off-the-books team, using his WWII guerrilla training to take down Cohen.

They're the usual motley crew: the wiretapping wiz (Giovanni Ribisi), the beat cop from the 'hood (Anthony Mackie), and a Texan plucked off the cover of *True Detective* (Robert Patrick) and his Mexican sidekick (Michael Peña). The final addition is reluctant Sgt. Jerry Wooters (Ryan Gosling), "a sheep in wolf's clothing" who has fallen for Cohen's latest tomato (Emma Stone) and is galvanized into action by the sort of melodrama that would be right at home in a '30s Warner Bros. programmer.

With crackling dialogue by former LAPD gang investigator Will Beall, working from journalist Paul Lieberman's nonfiction book, *Gangster Squad* is an enjoyable throwback, distinguishing itself from film noir with its deliriously colorful theme-park recreation of 1949 LA and Dion Beebe's burnished lighting, which makes Brolin and Penn look like they've been cast in bronze. Penn acts like it too; jutting his head forward like an ostrich (so as not to be confused with De Niro's side-cocked Capone), his Cohen is a feral, joyless cipher. He's no match for Brolin, whose Dick Tracy chin has never been put to better use. Gosling and Stone, revisiting their easy chemistry in *Crazy, Stupid, Love*, provide that anachronistic relatability.

Gangster Squad is no *L.A. Confidential*, nor is it much of a history lesson, compressing some 15 years (part of which Cohen spent in jail) into a few months. But it's a diverting look at police work pre–Miranda Rights but not pre–Carmen Miranda (Yvette Tucker). And if Fleischer's gallows humor feels out of place and his aestheticized bloodbaths distasteful, blame your discomfort on the off-screen debate that has rendered Hollywood no longer untouchable.

—ANN LEWINSON

+++

GANGSTER SQUAD

Directed by Ruben Fleischer :: Written by Will Beall based on the book *Gangster Squad* by Paul Lieberman :: With Sean Penn, Josh Brolin, Emma Stone, Ryan Gosling, and Yvette Tucker :: 113 minutes :: Warner Bros.

Boston Common + Fenway + suburbs

CANNY CARNIE

Pierre Etaix is a carnie. Literally: except for time spent directing five feature films in the 1960s, he's made his living in the circus. But in that decade, riffing on the conventions of silent comedy with battle-tested command of the craft, he rushed off an oeuvre as distinctive as any other in the French New Wave.

But Chaplin, Keaton, Tati … Etaix? It may seem hyperbolic to put him in that company, but his work, revived for the first time in four decades and presented in this MFA retrospective, places him in a direct lineage with the masters. He takes the form — the elaborate pratfalls, the hapless male protagonist (which he plays himself), the archaic elegance — and puts an era-appropriate, absurdist stamp on it. Hell, he eviscerates the bourgeoisie with a scorn that would make Godard and Buñuel proud.

And never better than in *Yoyo* (1965; January 13 @ 3 pm + January 16 @ 5:45 pm), where he tracks two generations of a wealthy family of entertainers through half a century. In its most daring conceit, the film starts silent, gains dialogue as the age of talkies (and the Depression) approaches, and then adopts a faster pace — and a greater sense of societal dissatisfaction — as television dominates the culture in act three. In this way he uses past aesthetics for both surface pleasures and biting subtext. It's history as contextualized by comedy — a fitting magnum opus for a clown.

—JAKE MULLIGAN

THE FILMS OF PIERRE ETAIX

Museum of Fine Arts
January 11-18

CIVIL RITES

NOW SOMETHING OF A social-issues-film landmark, after its rediscovery in the early '90s, Michael Roemer's modest, eloquent, New Wave-y micro-movie — made independently in 1964 — is essential viewing for its matter-of-fact look at an average black man's struggle for dignity in the Deep South in the early '60s. Shot and portrayed with the same restraint that its protagonist (Ivan Dixon) uses when confronting Alabama crackers, Roemer's film is an understated heart-breaker whose age and authentic period tang make it resonate like a piece of history. Dixon's Duff Anderson is a nomadic, pensive railroad worker with a rebel's introverted glower — until, that is, he meets the local preacher's daughter, played with a wry smile and dazzling gentleness by jazz diva Abbey Lincoln, and decides to break the mold, marry, and begin a family.

After giving up his relatively well-paying railroad job, Duff gets work at the local sawmill, and when he doesn't play ball with the ubiquitous rubes — the racist underpinnings of nearly every line, every situation, are superbly, frustratingly subtle — his problems begin. Roemer tackles his big-honed subject on the most intimate of terms; *Nothing but a Man* thrives when its actors are in close quarters, making the inexorable descent into family-decimating rage and desperation all the more personal and affecting. Working with Robert M. Young, the film's cinematographer, co-writer, and co-producer — a team of incorruptible white-boy '60s liberals working at a time when virtually no African Americans were directing films in America, outside of William Greaves and Gordon Parks, who had begun making documentary shorts — Roemer had little more than his wits and good intentions to work with, and that DIY attitude makes the movie reverberate like a blues chord.

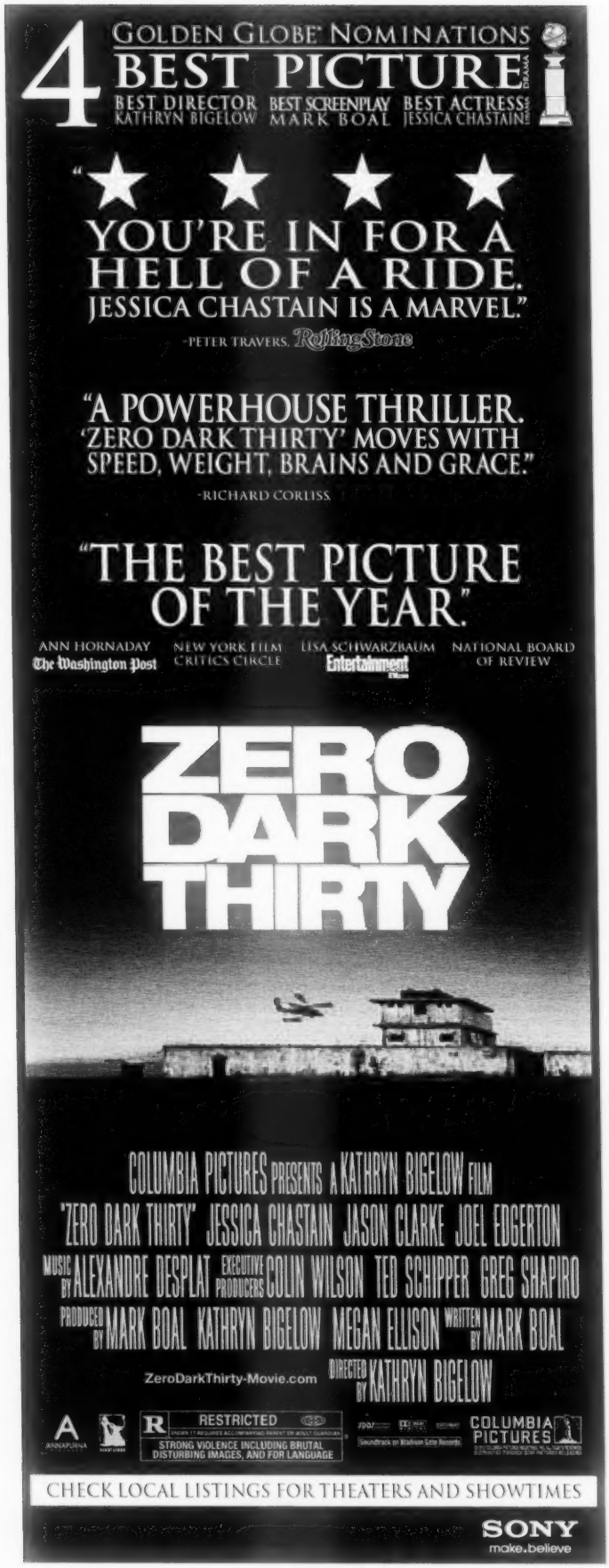
—MICHAEL ATKINSON

+++

NOTHING BUT A MAN (1964)

Directed by Michael Roemer :: Written by Michael Roemer + Robert M. Young :: With Ivan Dixon, Abbey Lincoln, and Julius Harris :: 92 minutes :: Cinedigm/New Video

Harvard Film Archive
January 11-20



OPENING THIS WEEK

+++ INDELIBLE LALITA - Over time, the vicissitudes of the human body can wreak havoc with one's sense of identity. Take the case of Lalita, a woman born in Bombay who contracted vitiligo, a disease that destroys skin pigment and gradually turned her normally dark skin white. Stigmatized in India, she moved to Paris in the '60s and there married a French Canadian. In Paris she still had skin darker enough for her neighbors to mistake her for an Arab, and their prejudice compelled the couple to move to Montreal. There her skin became entirely white, and adding to the challenges to her racial and cultural origins, her identity as a woman came under assault when she was stricken with ovarian and breast cancer. Told limpidly and poetically by director Julie Mallozzi, with metaphorical montages combining images of passports, engravings of plants, and eerily beautiful X-rays, sonograms, and MRIs, this gently inspiring documentary suggests that, at least in Lalita's case, identity can transcend all change. -

_Peter Keough

+ TEXAS CHAINSAW 3D - Forget the various sequels, remakes, and prequels of Tobe Hooper's seminal horror movie, *The Texas Chainsaw Massacre*. This new entry is a direct continuation of the 1974 original's less-is-more, you-are-there-the-drama, and it converts around five minutes of grainy film footage of Hooper's movie into 3D. Then the truly gross digital cinematography takes over — and you have a new film to forget. Director John Luessenhop (*Takers*) packs up moments after the first film's carnage, as a lynch mob descends on the cannibalistic Sawyer clan, killing most of Leatherface's kin, save a baby. The infant grows up to be Heather, who is bequeathed the old Sawyer estate. Considering the film is set in 2012, she should be nearly 40 so naturally she's played by a twenty-something (Alexandra Daddario) who looks great in a midriff-baring get-up. Leatherface (Dan Yeager), on the other hand, looks as leathery as ever. And yes, she inherits him, too. Isn't this what adoption agencies are for? -

_Brett Michel

NOW PLAYING

++1/2 ANNA KARENINA - 2012 - Visit thePhoenix.com/movies for a full review. -

+++ ARGO - 2012 - Visit thePhoenix.com/movies for a full review. -

AS LONG AS YOU'RE HEALTHY [TANT QU'ON A LA SANTÉ] - 1966 - Pierre Etaix's fourth feature film is composed of four vignettes, each designed to dramatize the anxieties of 20th-century life. Etaix also stars and handles writing duties alongside Jean-Claude Carriere. -

++++ BARBARA - 2012 - Visit thePhoenix.com/movies for a full review. -

BETTING THE FARM - 2012 - Documentary focused on a group of Maine dairy farmers who, after being dropped by their national milk company, find themselves on the verge of losing their farms. In an effort to combat this tragedy, they band together to launch their own milk company. Jason Mann and Cecily Pingree direct.

++ BEVERLY HILLS COP - 1984 - In many ways a retread of *48 HRS.*, this Eddie Murphy megahit is a kind of one-man buddy-buddy movie in which our hero plays a wily Detroit cop who has the star roaming through Beverly Hills to avenge the killing of an old friend by a tycoon and dealer. Murphy holds the screen with an almost arrogant confidence, but the rest — plot, atmosphere, filmcraft — is more characteristic of a mediocre TV cop show. Martin Brest directs. -

+++1/2 THE DAY HE ARRIVES - 2011 - "Stop copying me!" says Seong-jun (Yu Jun-sang), the has-been filmmaker at the center of the 12th cinematic Möbius strip from Hong Sang-soo. Seong-jun has just gotten drunk with some admiring students because his reunion in Seoul with old friend Young-ho (Kim Sang-joong) has fallen through. Over the next few days, scenes shot in single black-and-white takes find Seong-jun repeating actions within an elliptical narrative as similar episodes reconfigure with slight variations: fleeing the students, he crumbles in the arms of an old girlfriend (Kim Bo-kyung); the next day, he does meet with Young-ho, there's more drinking, and then he bumps into a bar owner who looks like his ex (also played by Kim). Hong may be copying a template from his earlier movies about flailing directors (*Tale You Know It All*, *Woman on the Beach*), but each film is unique, punctuated by occasional zooms that underline the randomness of existence. -

+++ DIAL M FOR MURDER - 1954 - You really need the special glasses to get the full effect of the scene in which the intruder rolls over and plunges the pair of scissors Grace Kelly stuck into him even deeper into his heart. Gimmicks aside, Alfred Hitchcock's only foray into the short-lived 3-D fad of the '50s is a solid but not extraordinary effort by the master, which still makes it first-rate suspense by any other standard. Kelly plays a two-timing wife (she has the hots for Robert Cummings, of all people) whose nefarious husband Ray Milland sets up her murder. Through some typically perverse Hitchcockian twists, she's the one who ends up on trial. Kelly is cool in a slip, Cummings is callow, and Milland is delightfully despicable. -

+++1/2 DJANGO UNCHAINED - 2012 - Visit thePhoenix.com/movies for a full review. -

THE GREAT LOVE [LE GRAND AMOUR] - 1969 - Pierre Etaix directs and stars as Pierre, a middle-class business owner torn between his long-time wife and his new secretary. The divide drives him to exotic daydreams.

++1/2 THE GUILT TRIP - 2012 - Visit thePhoenix.com/movies for a full review.

+1/2 HITCHCOCK - 2012 - Visit thePhoenix.com/movies for a full review. -

++1/2 THE HOBBIT: AN UNEXPECTED JOURNEY - 2012 - Visit thePhoenix.com/movies for a full review.

1/2 HOTEL TRANSYLVANIA - 2012 - Visit thePhoenix.com/movies for a full review. -

++ HYDE PARK ON HUDSON - 2012 - Visit thePhoenix.com/movies for a full review. -

++1/2 THE IMPOSSIBLE - 2012 - Visit thePhoenix.com/movies for a full review. -

IN ANOTHER COUNTRY - 2012 - South Korean film directed by Hong Sang-soo depicting three parts that tell the stories of three different women, all named Anne and all played by Isabelle Huppert.

+1/2 JACK REACHER - 2012 - Visit thePhoenix.com/movies for a full review. -

LAND OF MILK AND HONEY [PAYS DE COCAGNE] - 1971 - For Pierre Etaix's first foray into documentary filmmaking, the direc-

PHX PICKS >> CAN'T MISS

THU 10

• ***$ELLEBRITY*** Celebrity photographer Kevin Mazur directs this rapid-fire documentary bashing the sleazier brand of parasitic paparazzi, interviewing stars like Jennifer Aniston, Elton John, Kid Rock, and Sarah Jessica Parker, who talk about how miserable it is to be rich and famous. Sure, it's hypocritical, but so is our love/hate affair with trash and gossip. It screens at the Regent Theatre at 7:30 pm tonight and next Thursday.
Regent Theatre, 7 Medford St, Arlington :: $8 advance; $10 day of the show :: 781.646.4849 or regentlibrary.com

FRI 11

• ***THE MASTER*** Not so long ago Paul Thomas Anderson's brilliant, bizarre, and beautiful parable about a whacked-out WWII vet (Joachim Phoenix) and the charismatic founder of a Scientology-like cult (Philip Seymour Hoffman) was seen as an Oscar shoo-in. It's since been eclipsed by other wannabes, but don't be surprised when in a decade or two it makes it into *Sight & Sound*'s Ten Best list. Catch it at the Brattle Theatre, where it screens through Thursday.

The Master

Brattle Theatre, 40 Brattle St, Cambridge :: $9.75; $7.75 students :: 617.876.6837 or brattlefilm.org

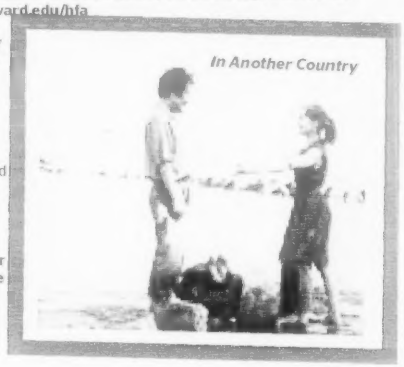
• ***DUNE* (1984)** Nearly all of David Lynch's films are inscrutable masterpieces, but this mammoth adaptation of Frank Herbert's sci-fi classic is considered by some to be an inscrutable mess. As such it is also very entertaining, with Kyle MacLachlan hamming it up as an intergalactic desert warrior leading a jihad against an Evil Empire. It's a universe inhabited by eldritch, terrifying prodigies like giant Sandworms and Linda Hunt. See it @fter Midnite at the Coolidge Corner Theatre.
Coolidge Corner Theatre, 290 Harvard St, Brookline :: $10 :: midnight :: 617.734.2501 or coolidge.org :: Also Saturday

The Day He Arrives

• ***THE DAY HE ARRIVES* (2011)** Many know the surging Korean film industry for its rousing, bloody genre hits, but it also boasts movies of a more elliptical, enigmatic, New Wave-y kind. Like this playful, melancholy bagatelle by Hong Sang-soo, a seemingly autobiographical portrait of a drunken filmmaker whose relationships are as untidy as the film is exacting and masterful. It screens today (9 pm) and tomorrow (5 pm) at the HFA.
Harvard Film Archive, the Carpenter Center, 24 Quincy St, Cambridge :: $9; $7 students :: 617.495.4700 or hcl.harvard.edu/hfa

SAT 12

• ***IN ANOTHER COUNTRY*** The HFA offers up another puckishly intricate treat from Hong Sang-soo. In three intertwined narratives set at a dreary beach resort the director plays variations on his favorite themes of hopeless love and existential bewilderment, with each story featuring a character named Anne, played by Isabelle Huppert. Screens today and Sunday.
Harvard Film Archive, Carpenter Center, 24 Quincy St, Cambridge :: $9; $7 students and seniors :: 7 pm :: 617.495.4700 or hcl.harvard.edu/hfa


In Another Country

ice turned his lens on French vacationers participating in standard vacation fare. The result, somehow, winds up a meditation on eroticism, war, and the absurdity of everyday life. ›

+++1/2 LAWRENCE OF ARABIA › 1962 › David Lean's epic film returns us to an era when larger-than-life storytelling seemed not just thrilling but right. The movie is about how Lawrence (Peter O'Toole), in uniting the Arab tribes to fight against the Turks, strains for both humanism and a kind of narcissistic swashbuckling grandeur. Ridiculously dashing, he's at once patriot and eccentric rebel. Third World sympathizer and one-man embodiment of the last for empire. The movie is most successful when it revels in Lawrence's victories, expanding our sense of what's possible in the world. When he rides out of the desert with a man he's saved and proclaims, "Nothing is written", he seems to be carrying Western civilization itself on his shoulders. ›

++1/2 LIFE OF PI › 2012 › Visit thePhoenix.com/movies for a full review. ›

++ LINCOLN › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ MAGIC MIKE › 2012 › After January's *Haywire*, director Steven Soderbergh revives another genre, the '80s beefcake buffet, with better results than could have been expected. Based on Channing Tatum's experiences working as a stripper in the early-aughts, the plot concerns the titular Mike (Tatum), a furniture-entrepreneur-cum-stripper, taking a brash college dropout (Alex Pettyfer) under his wing as he considers giving his lifestyle up for the said apprentice's sister (Cody Horn). Soderbergh's subtle style complements a witty screenplay, which lets the performances take center stage, especially within the amazing striptease sequences. Each of the supporting players makes an impression, especially Matthew McConaughey as the owner of the club, but it's Tatum's exclusive swagger that sells the movie, even through a pace-killing drug subplot. *Magic Mike* is one of the most entertaining surprises of 2012, and it's almost enough to purge our minds of *Striptease*. Almost. ›

++++ THE MASTER › 2012 › Paul Thomas Anderson's searchers all wash out from the same starting point: nothing left to lose. So begins *The Master*, with Joaquin Phoenix's Freddie Quell, a post-WWII drifter back from Guam after being sex-maned-eight from the Navy. Fired from his job as a photographer in a genteel department store, Quell stumbles onto a yacht chartered by the Cause, a cult led by Lancaster Dodd (Philip Seymour Hoffman), the epitome of culture gone cracked. Dodd squeezes the dotty rich for funds and enlists the dispossessed for muscle, journeying, Mormon-like, from New York City across the country. But the real conflict rolls between Quell and Dodd, and in these roles the two actors put in performances not seen since Peter O'Toole and Richard Burton in *Becket*. Phoenix is crazy-itchy-mad, a simian in a suit. And Hoffman exudes the bonhomie of a cultured Svengali with a cause. And that's not to overlook Amy Adams as Peggy Dodd, the maestro's wife and manipulator, coddled while her husband schmooses as the life of the party. So there's no need to drag *The Master* into Scientology territory. Anderson spins the DNA of the lost with such dazzle that it doesn't matter if it's true or not; he gets it right about evangelical charisma, a staple of our literature and film. Anderson has achieved his mid-century epic and in its pure 65mm sumptuousness, the great American movie. ›

++1/2 LES MISÉRABLES › 2012 › Visit the Phoenix.com/movies for a full review. ›

+++1/2 MONSTERS, INC. 3D › 2001 › Monstropolis is populated by all manner of fanciful creatures: some are furry, some are slimy, some have one eye, some have five. Monsters, Inc. is in the business of collecting children's screams, the energy from which powers the city. These people don't scare the kids to be mean, they do it because it's gotta be done. Moreover, they're as scared of the kids as the kids are of them. So when a baby girl finds her way into their world, chaos and hilarity ensue. Like *A Bug's Life* and the *Toy Stories*, Peter Docter's film hits just the right notes. John Goodman and Billy Crystal are custom-made for the characters they voice: Sulley, a genial blue-furred giant, and Mike Wazowski, his manic monocular sidekick. And the giggly gibberish-speaking toddler is too cute to be believed. No need to tell you that Pixar's animation is stunning. In short, Monstropolis is a place any kid should be glad to slip into. ›

+++1/2 NOT FADE AWAY › 2012 › Visit the Phoenix.com/movies for a full review. ›

+++ PARANORMAN › 2012 › This second feature from animation house LAIKA (the company behind *Coraline*) is the type of holiday entertainment that kids (and adults) used to tune into annually, back when Rankin/Bass was creating wonders of stop-motion. But those beloved TV specials centered on Christmas, while LAIKA makes movies best suited to haunting Halloween. Slowly is their latest, co-directed by Chris Butler and Sam Fell, opening in August." Well, this tale of a Salem-like town cursed by a witch is also a throwback to Amblin's live-action summer fare of the '80s, with a nod to John Carpenter. While Butler's script doesn't equal *Coraline's*, this movie's artists have summoned black magic with the spiky-haired character of misunderstood pariah Norman (voiced by Kodi Smit-McPhee), bullied because he sees dead people. But when the burg is besieged by zombies, the boy becomes a hero — and any misgivings about the plot are erased by the handcrafted visuals. Catch it in 3D if you can. ›

++ PROMISED LAND › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ RISE OF THE GUARDIANS › 2012 › Visit thePhoenix.com/movies for a full review. ›

++1/2 RUST AND BONE › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ THE SESSIONS › 2012 › Visit thePhoenix.com/movies for a full review. ›

SIDE STREET › 1950 › Joe (Farley Granger) is a poor letter carrier who lives with his pregnant wife (Cathy O'Donnell) and in-laws in New York City. Acting on temptation, he steals what he thinks is $200 from a lawyer's office on his route, but turns out to be $30,000 belonging to corrupt attorney Victor Beckett (Edmund Ryan). Upon realizing his slipup, in the face of demise, Joe offers to return the money, but it's too late, as a friend he's asked to hold onto it has slipped town. Anthony Mann directs this noir thriller. ›

+++ SILVER LININGS PLAYBOOK › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++ SKYFALL › 2012 › Visit thePhoenix.com/movies for a full review. ›

+++1/2 THE SOCIAL NETWORK › 2010 › Never unpredictable David Fincher and screenwriter Aaron Sorkin didn't try to go high tech with this monumental "bio-pic" about Facebook founder Mark Zuckerberg (Jesse Eisenberg). Instead, they took the retro route, drawing on that hallowed film genre the screwball comedy. Eisenberg's Zuckerberg is a latter-day Frank Capra hero a Jimmy Stewart or Gary Cooper character with all of their spirit and none of their charm. Like them, he takes on the fat cats, a lone warrior against an entrenched system. His weapon, however, isn't decency but genius, and in the deadpan bravura of Eisenberg's performance, that searing intellect glows with charisma. In his climb to the top, Zuckerberg climbs over towering identical twins Tyler and Cameron Winklevoss (Armie Hammer), who are trying to get their own version of an Harvard exclusive social network under way. Eduardo Saverin (Andrew Garfield), his best and perhaps only friend, and Napster prankster and entrepreneur Sean Parker (Justin Timberlake). He ends up with billions of dollars and millions of friends — and if you're wondering whether anyone actually loves him, you're probably also asking whether this is a screwball comedy or a screwball tragedy. ›

SOMETHING TO LIVE FOR › 1952 › Joan Fontaine stars as Jenny Carey, an up-and-coming actress whose career is jeopardized by her increasing dependence on alcohol, mainly brought about by her self-destructive romance with a theater director (Richard Derr). George Stevens directs. ›

++ SOMEWHERE IN TIME › 1980 › Jeannot Szwarc's cult classic finds college-student playwright Richard Collier (the late Christopher Reeve) being accosted on opening night by an old woman who presses a pocket watch into his hand and implores him to "come back" to her. A few years later, he falls for the photo of an actress, Elise McKenna (Jane Seymour) from the early 20th century; of course, she's the old woman. Using self-hypnosis, Richard "wills" himself back to 1912, where Elise is waiting for him. We remember (dimly) this one as being soapy but hard to resist. ›

THE SUITOR [LE SOUPIRANT] › 1962 › At the urging of his parents, a book-smart young man (Pierre Etaix, also directing) gives up on studying and sets out to find a wife. After some time spent observing other Casanovas, he attempts to mimic some of their techniques and realizes that it's not as easy as it seems. ›

+1/2 THIS IS 40 › 2012 › Visit thePhoenix.com/movies for a full review. ›

TWO HANDS › 1998 › When 19-year-old Jimmy (Heath Ledger) mistakenly lands in debt $10,000 with a local gangster (Bryan Brown), he finds himself on the run. Meanwhile, his latest moves fortuitous for a pair of street thugs (Marley McClorey and Evan Shewes) who happen upon the loot and go on a spending spree. George Jordan directs this Australian crime caper. ›

UNIVERSAL SOLDIER: DAY OF RECKONING › 2012 › Fourth in the series of over-the-top action films that has now spanned two decades, John (Scott Adkins) seeks revenge on those responsible for his family's death. In his way is Luc Deveraux and Andrew Scott (Jean-Claude Van Damme and Dolph Lundgren), two genetically enhanced warriors set on toppling anarchy and building a new world order. ›

++1/2 WRECK-IT RALPH › 2012 › Visit thePhoenix.com/movies for a full review. ›

YOYO › 1965 › Director Pierre Etaix's tale of the son of a ruined millionaire attempting to restore his family's fortune by joining a traveling circus. Etaix also stars as the once-wealthy patriarch. ›

++++ ZERO DARK THIRTY › 2012 › Visit thePhoenix.com/movies for a full review. ›

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NUDE BEACH, BROOKLYN, NEW YORK

Chuck Betz, Ryan Naideau, and Jimmy Shelton met in high school on Long Island while playing in punk and hardcore bands like Guadalupe, Dustheads, and Religious Knives. Four years ago, they started Nude Beach, a band that drew very much from those roots, playing scuzzy rock and roll wherever they could. "We just wanted to play house shows and parties and stuff like that," explains drummer Naideau.

With their 2012 LP, *II*, Nude Beach grew into a more expansive sound, drawing more from the classic rock of Springsteen and Petty than their punk contemporaries did, while still proving themselves one of Brooklyn's hardest-working DIY bands, playing around the borough nearly every weekend.

The aesthetic change was mostly inspired after writing the song "Walkin' Down My Street." "That song we had written a long time ago, but it didn't really fit in with the type of music we were playing then," says Naideau. "But on our first tours, we would play that song all the time. It was kind of the transitional tune in a lot of ways. It kind of bridged the gap between our first record, which was more punky, and the second record, which was more melodic, with more hooks."

II was originally self-released, and then later re-issued by Other Music Recording Co., an imprint of Fat Possum. "Nothing was changed," adds Naideau. "It's not that different except that more people have heard it. We've made some money, so we bought a van. We were able to tour with Roky Erickson this fall."

The next record is going to be more of a "classic psychedelic-rock record," with more instrumentation and piano on a lot of the songs. "But it's all up in the air," Naideau says. "Anything could change at any moment."

—LIZ PELLY

THE SOFT TOUCH OF JESSIE WARE

ULTIMATELY, NO MATTER WHAT THE genre, making music is about finding one's voice. "It took me ages, really, to work out what kind of voice I wanted to be *my* voice," says new soft-soul sensation Jessie Ware. Fashioning a personal sound is a mysterious and difficult process. In Ware's case, the end result, her glistening and stirring 2012 debut, *Devotion* (Universal), shows just how magical this kind of alchemy can be when done right.

"I didn't have the confidence to be a solo singer at the beginning," Ware says. "It seemed too overconfident to actually call myself a singer." Ware's music and overall presentation is almost shockingly demure, a bold move in today's pop world overflowing with the garish and willfully obnoxious. "When I began what became *Devotion*," Ware says, "I wasn't sure what form it would take, but I did know that I wanted it to be tasteful."

Before she went solo, and after dabbling in musical theater, Ware woodshedded for years as a backup singer for EDM and bass-knob twiddlers like Joker and SBTRKT. By chance, she hooked up with songwriter/producer Dave Okumu, whose airy touch and ability to coax just the right kind of voice from Ware hit pay dirt with the first batch of tunes that eventually became *Devotion*. "When I was doing the backup thing, I'd also written and recorded a bunch of demos, and a lot of it was bad. Just awful! And I knew that they weren't right, the sound just wasn't right. So it was all about getting the right partnership."

Although Ware has a powerful set of pipes, the majesty of *Devotion* derives from the way she holds back, using her natural reticence as a tool rather than an obstacle to overcome. "I wanted people to listen to this music when they're driving, when they're on their own, maybe late at night. I didn't want it to feel too intrusive." Far from being background pabulum, though, her songs floor you with their warmth and honesty, pulling off the difficult trick of being danceable without being jarring or unsettling. "I'll keep the dance floor warm, but I'm still dancing on my own." Ware gently repeats on album highlight "110%," in a way that sounds like she's singing to only you, whether you're listening on headphones or on a crowded dance floor. It's a remarkably individual approach from a pop singer who knows that sometimes a quietly soulful voice can reach out and grab you far more effectively than the most melismatic belter, cutting through to an emotional core with the power of smoldering soul.

_DANIEL BROCKMAN

JESSIE WARE :: The Sinclair, 52 Church St, Cambridge :: January 14 @ 7 pm :: 18+ :: $17 :: 617.491.7700 or sinclaircambridge.com

GRAVEYARD PULL THEIR WEIGHT

Any rocker worth his salt eventually realizes the paradox of total heaviness: fly, even the heaviest riff requires a light touch, and moments of brutal rage become meaningless without some lightness to offset the shade. When heavier bands nowadays acknowledge this need for dynamics, they tend to get pegged as '70s retro, Exhibit A being Gothenburg, Sweden's Graveyard. Since forming in 2006 from the ashes of Nonsken, Joachim Nilsson and Co. have tried to walk the line between today's hard rock trends and the long legacy of heavy rock and roll. "When we started out, we decided that we wanted to do something that sounded somewhere in between Howlin' Wolf and Slayer," Nilsson says. "We felt that there was more than one way to be heavy."

GRAVEYARD + THE SHRINE

Royale, 279 Tremont St, Boston

January 23 @ 7 pm :: 18+ :: $18 :: 617.338.7699 or boweryboston.com

Perhaps it is success of their approach is due to their ability to appreciate the crushing weight of the old masters without feeling the need to pay homage – and to the way they channel the pain of the blues into modern rage, especially on last year's *Lights Out* (Nuclear Blast). "We don't care if we seem, you know, indie uncool," Nilsson laughs. "We listen to a lot of blues and love it. The good stuff is always great. We're kind of always angry, we argue and all that, and the result sometimes is angry blues. Which is just great rock and roll, mum."

_DB

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++1/2 FREE ENERGY, *LOVE SIGN*

Free People Records » For some context on how to approach the Philadelphia-based Free Energy as a classic-rock revival band, turn to their recently released video for "Dance All Night," one of the best tracks off sophomore album *Love Sign*. By slapping the song on top of a smattering of nostalgic clips from '90s teen flick *Can't Hardly Wait*, they somehow tell us exactly the right story. Free Energy want us to fall back in love with that Cars- and Tom Petty–style '70s rock, but instead of feathered haircuts and rock trench coats, it's filtered through a soft-neon '90s style. Guitarist Scott Wells has that perfect soaring tone to bridge the gap, connecting today's youth with what they would have loved about the good old days. It's almost as if, with "Dance All Night," they remind us of the cooler, more epic love-song moments in late-'70s rock. Unfortunately, that feeling can't hold true throughout the whole album. Like their 2010 hit "Bang Pop," *Love Sign* dips a little too far into the Fountains of Wayne kiddie pool. Despite a lot of quick, soaring, and crunchy guitar solos, tracks like "Electric Fever," "Girls Want Rock," and "Hangin'" are clean, clappy, and over-produced. "Girls Want Rock" carries a cool synthy vibe, but ends with a self-mocking "na na na." In each instance, it's the solid axe-work that saves them. Some of the finest rockin' is found on "Backscratcher," with a slick Van Halen–esque solo; "Hey Tonight," with clever background noodling; and the throbbing new-wave "True Love." Throughout the radio-friendly *Love Sign*, singer Paul Spranger uses "tonight" in about 30 different rhyme schemes and shows his preference for party yelling over vocal harmonies. But that brings us right back to *Can't Hardly Wait*, so it's not all bad.

_SEAN CORBETT :: CORBETT.SEAN@GMAIL.COM

+++ CHRISTOPHER OWENS, *LYSANDRE*

Fat Possum Records » Who knows what fans were expecting with Girls frontman Christopher Owens's debut solo album — but whatever it was, it likely didn't involve madrigal flutes and Jim Croce fingerpicking. "If your heart is broken, you will find fellowship with me," Owens croons on the effervescent folk-prog of "Here We Go," doling out the sweetest James Taylor pick-up line since the age of bell bottoms. That tracks some kind of mini-masterpiece: a sonic avalanche of jazz flutes, acoustic guitars, harmonicas, and a fuzz-guitar solo that erupts like molten lava. The rest of *Lysandre* is equally nuts, venturing into goofy surf-pop ("Here We Go Again"), sax-drenched psych-pop ("New York City"), dubby calypso ("Riviera Rock"), and shuffling acoustic balladry ("Part of Me"). Short of a half hour total (and reworking the same melodic theme every other track), *Lysandre* inevitably feels a bit skimpy. It's still an unnervingly tuneful warm-up freed from his hipster shackles. Owens is harnessing the power of the incredibly uncool — and he's all the cooler for it.

_RYAN REED

CHRISTOPHER OWENS :: Paradise Rock Club, 967 Comm Ave, Boston :: January 25 @ 8 pm :: 18+ :: $15 :: 617.562.8800 or thedise.com

+++ MIKE COOLEY, *THE FOOL ON EVERY CORNER*

Cooley Records » A Mike Cooley solo album is a treat for Drive-By Truckers fans. Fellow Trucker Patterson Hood has been more prolific and much praised, but Cooley is a fine writer and performer, and this live acoustic collection spotlights his lyrics and the flexibility of his songwriting. Eleven of his Truckers contributions get stripped down and rebuilt with a more intimate feel. Some already acoustic-heavy songs like "Loaded Gun in the Closet" and "Eyes Like Glue" are no-brainers. But the rockers come off just as well. "Shut Up and Get on the Plane" was always reflective, but without the big rock guitars, the story emerges. "Cottonseed" takes on a more sinister edge arranged for banjo, and "Where the Devil Don't Sat" ditches the thump and overdrive and is reborn as a spare, finger-picked country song. Cooley's voice has a natural Willie Nelson twang and the resonance of Johnny Cash. *Fool* is less a statement and more a reminder of Cooley's talent.

_NICK A. ZAINO III

STAFF SPINS

What we're listening to

POTTY MOUTH "Damage" [self-release] The rising Northampton band bestowed a belated Christmas gift on listeners just before the new year with "Damage." It's a slow-burning bundle of shaky nerves: reverb-laden guitar leads riding shotgun with antsy overdriven rhythm guitar and bass, all pushed along by tom-heavy drums. Busy hi-hats and cymbal crashes open up each verse and punctuate subsequent choruses, throughout which vocalist Abby Weems lobs questions at the subject of the song: a departed friend who chose to conceal some personal struggle. The lyrics are plaintive, but the tone of the track is decidedly reactive, with Potty Mouth's punkitude pulling any melancholic overtones away from trad-emocore's lamentations and more toward an early '90s reflective-if-aggressive Sonic Youth approach. It's always refreshing to watch a band that manages to push themselves a bit between releases without losing what drew an audience to their sound in the first place.

_BEN POTRYKUS

THURSDAY 10

ARKELLS + RDGLDGRN › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12 › 617.779.0140 or ticketmaster.com
BRIGHT PRIMATE + RADLIB + FORREST JAMES + CRASHFASTER + ROBOTSEXMUSIC + DJ RADIO SCOTVOID › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
BRIAN CARPENTER & THE CONFESSIONS + DO NOT FORSAKE ME OH MY DARLING + ENDATION + BENT KNEE › 7:30 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com
COLIN STACK & KELLY ROBERGE › 7 pm › Lily Pad, 1353 Cambridge St, Cambridge › $10 › 617.497.0823
HARMONIC BLUE + RHIANNA LAROCQUE + THE NEW COMPLAINERS + T.H.E.M. › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
KLEZWOODS + CIRKESTRA + EMPEROR NORTON'S STATIONARY MARCHING BAND › 8 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com
LAKE STREET DIVE + MADAM MACADAM › 9 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $15 › 617.547.0759 or lizardloungeclub.com
LUTHER GREY QUINTET › 8 pm › Outpost 186, 186 1/2 Hampshire St, Cambridge › $10 › 617.876.0860 or zeitgeist-outpost.org
MOB MUSIC › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $8 › 617.876.9330 or rylesjazz.com
ONSLO + ABADABAD › 9 pm › Great Scott, 1222 Comm Ave, Allston › $8 › 617.566.9014 or ticketweb.com
POOR EVERYBODY + RYAN LEE CROSBY › 10:30 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com
SAMMY FIGUEROA'S LATIN JAZZ EXPLOSION › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
TODD THIBAUD › 7:30 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

FRIDAY 11

BIKINI WHALE + ROCK BOTTOM › 10 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com
BILL CHARLAP › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $25 › 617.661.5000 or regattabarjazz.com
"BOSTON URBAN CEILIDH" › 8 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com
BRENDAN KELLEY BAND + GRAHAM MOSELEY BROWN › 10 pm › Tommy Doyle's at Harvard, 96 Winthrop St, Cambridge › $5 › 617.864.0655 or tommydoyles.com
BRUCE BEARS BLUES › 10 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
CONNECTION + MUCK AND THE MIRES + TOWNSHIP + DJ MALIBU LOU › 9:30 pm › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com/
THE EGO'S › 9 pm › Cantab Lounge Downstairs, 738 Mass Ave, Cambridge › $8 › 617.354.2685 or cantab-lounge.com
A FAYLENE SKY + SEND ME HOME › 5:30 pm › Palladium Upstairs, 261 Main St, Worcester › $12-$15 › 978.797.9696 or tickets.com
FEAR NUTTIN BAND + HUB DUB + DUBBEST › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $10-$13 › 617.779.0140 or ticketmaster.com
HOT LETTER + BURNING HEAT + LESSER KNOWN CONTENDER › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543 or myspace.com/ralphsdiner
"IN TRIBUTE TO JIMMY SMITH AND WES MONTGOMERY" › With Jimmy Cobb + Joey DeFrancesco + Larry Coryell › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $30 › 617.783.0090 or scullersjazz.com
>> LIVE MUSIC on p 60

PHX PICKS >> CAN'T MISS

SAT 12

• **HOT STOVE COOL MUSIC** Sure, the Red Sox offseason acquisitions were highlighted by Shane Victorino, Ryan Dempster, Stephen Drew, and Joel Hanrahan, but that's not slowing down the Hot Stove Cool Music series. This year Theo Epstein and Peter Gammons are bringing back old faves Bill Janovitz, Kay Hanley, and Tanya Donelly, and they're joined at the 'Dise by the Parkington Sisters, Chad Hollister Band, and soulful two-time Boston Music Award Male Vocalist of the Year Christian McNeill and his Sea Monsters.
Paradise Rock Club, 967 Comm Ave, Boston :: 6 pm :: $40 :: thedise.com

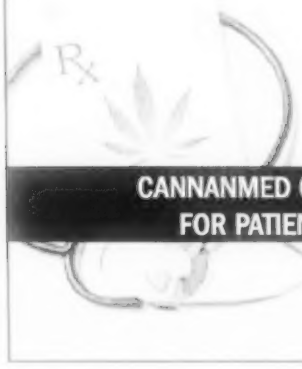
• **BENT SHAPES** Recording studio and independent record label Mystic Steamship Co. offer up their 2012 Retrospective, enlisting four Boston bands that made quite the noisy racket over the past year. The Fagettes will sashay in and out of their garage-rock outhouse, Beware the Dangers of a Ghost Scorpion bring the high surf to January, Earthquake Party get messy with the best minute-long songs ever, and Bent Shapes (the Artist Formerly Known as Girlfriends) bang down the doors in the sonic house of love, offering up a plexi-disc of rousing new double-A-side single, "Panel of Experts/Bits And Scratches."
Great Scott, 1222 Comm Ave, Allston :: 9 pm :: $10 :: greatscottboston.com

SUN 13

• **NIKI & THE DOVE** Swedish electro-pop owned 2012, from the summer anthems of Icona Pop to the bludgeoning midnight ghost disco of Alina Devecerski. But as we chill out a bit in 2013, the year ahead may belong to Niki & the Dove, who bring a more mystical enchantment to their forest of electronic sounds. An added bonus: since they're from Scandinavia, they probably don't mind playing Boston in the middle of January.
Brighton Music Hall, 158 Brighton Ave, Allston :: 8 pm :: $13 :: ticketmaster.com

• **AVOXBLUE** Sunday was meant to be a day of rest, but there won't be a single stiff-shouldered soul in the room as four of our city's finest electronic producers get together to shake the icicles off the T.T.'s awning. Jimmy Rossi's dark-chamber mindfuck project Avoxblue lead the synth charge, while Ashley Capachione's Bathus glitches up the room with Gregorian chants flipped inside-out. The art-damaged electro-punk duo Ruby Ridge provide a bit of aural menace, and Stephen Gilarde's M/O/O/N create a slow rumble that reverberates through the far-reaching galaxy of Cambridge.
T.T. the Bear's Place, 10 Brookline St, Cambridge :: 8:30 pm :: $9 :: ticketweb.com

PHOTO BY ERIN BALSGARD



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Friday Jan. 11 / 10 pm–2 am
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DJs: Downstairs: Noah D & EshOne, Steppo / Upstairs: Evaredy Music: Downstairs: Dubstep, Future Bass / Upstairs: Hip Hop & Indie Dance Edits | $5 before 11 pm, $10 after

Saturday Jan. 12 / 9:30 pm–2 am
W.A.R.P. DAGOBAH
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ARTS & EVENTS

« LIVE MUSIC from p 59

KEVIN CONNELLY › 10:30 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com

LAKE STREET DIVE + THE FUNDIES › 9 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $15 › 617.547.0759 or lizardloungeclub.com

LANDIS ZERING + SARAH FARD TRIO + RANDOM VARIABLES › 6 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com

LYRES + THE FAGETTES + RADIO CONTROL + SATIN KITTENS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $9-$10 › 617.864.EAST or ticketweb.com

MOXA + NIGHT WITHOUT TELEVISION + T W FUNK › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

PLAYIN' DEAD › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com

PRODIGY (MOBB DEEP) + ALCHEMIST › 9 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $17-$20 › 617.864.EAST or ticketweb.com

THE SAM CHASE BAND › 10 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

SHADOW WALTZ › 10 pm › Lily Pad, 1353 Cambridge St, Cambridge › $10 › 617.497.0823

SOUR D › 10:30 pm › Middle East Corner, 480 Mass Ave, Cambridge › $5 › 617.864.3278 or ticketweb.com

SOURPUNCH › Radio Downstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com

SUSAN MCKEOWN › 7:30 pm › Johnny D's, 17 Holland St, Somerville › $25 › 617.776.2004 or johnnyds.com

TARBONE › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com

SATURDAY 12

"5TH ANNUAL BOSTON MOLASSES DISASTER BENEFIT" › With Show Truck + Soft Gut + Hot Molasses + Double Stops + Whistlejacket › 8 pm › Radio Upstairs, 379 Somerville Ave, Somerville › $10 › 617.764.0005 or radiobarunion.com

ABBIE BARRETT & THE LAST DATE › 10 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

AMY FAIRCHILD BAND › 7:30 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

ARTHUR + FOUR POINT RESTRAINTS + SURPRISE PARTY + GIANTIST › 9 pm › Cantab Lounge Downstairs, 738 Mass Ave, Cambridge › $8 › 617.354.2685 or cantab-lounge.com

BARRICADES + THE BRIDGEBUILDERS + THE WILD NORTHERN + OCEAN*TRANSFER › 7:30 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com

BENT SHAPES + EARTHQUAKE PARTY! + BEWARE THE DANGERS OF A GHOST SCORPION! + THE FAGETTES › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com

BIG SAM'S FUNKY NATION › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $16-$18 › 617.779.0140 or ticketmaster.com

BILL CHARLAP › 7:30 pm › Regattabar, 1 Bennett St, Charles Hotel, Cambridge › $25 › 617.661.5000 or regattabarjazz.com

BITCH TRIFECTA + GINGER IBEX + THE BUCKY O'HARE TRIO + YOUNG HURRICANE + MPATHY + BILLY SPANIARD › Lily Pad, 1353 Cambridge St, Cambridge › 617.497.0823

BOMBASNAP + WAVES + THE BROOKLYNS + AMERICAN BEAUTIES + ANDREW O'KEEFFE › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

CARLOS AVERHOFF JR & IRESI › Darryl's Corner Bar & Kitchen, 604 Columbus Ave, Boston › 617.536.1100 or darrylscornerbarboston.com

COMANCHERO + HIGHWAY GHOSTS › 10 pm › Tommy Doyle's at Harvard, 96 Winthrop St, Cambridge › $5 › 617.864.0655 or tommydoyles.com

DON'T CHEW CORDS + FROST HEAVES + THE ALLSTONIANS › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557

ELEANOR AND THE TASTIES + BILLY DODGE › 10:30 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com

FUNKTAPUSS + MISS FAIRCHILD + THE OTHERSHIP + THE ELEKTRIK KIDD + THE PARSNIP REVOLT › 7:30 pm › Church of Boston, 69 Kilmarnock St, Boston › $10-$12 › 617.236.7600 or churchofboston.com

HOWIE DAY › 8 pm › The Sinclair, 52 Church St, Cambridge › $22-$25 › 617.451.7700 or ticketmaster.com

"IN TRIBUTE TO JIMMY SMITH AND WES MONTGOMERY" › With Jimmy Cobb + Joey DeFrancesco + Larry Coryell › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $30 › 617.783.0090 or scullersjazz.com

JASON ZAVALA + SNOWHAUS › 6 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com

JOHNNY BLAZES & THE PRETTY BOYS + SARAH RABDAU + WHAT TIME IS IT MR. FOX › 9 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

LAKE STREET DIVE + THE FUNDIES › 9 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › $15 › 617.547.0759 or lizardloungeclub.com

LANNEN + LETTERDAY + THE FATAL FLAW + THE FIELD EFFECT › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com

LONDON SOULS › 8 pm › Café 939, 939 Boylston St, Boston › $10-$12 › 617.747.6038 or ticketmaster.com

M13 + DAMN BROADS + NO! + THE PITY WHORES › 4 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com

PSYCHO + KILSLUG + IMPENITENT THIEF + THE BURNOUTS › Radio Downstairs, 379 Somerville Ave, Somerville › $8 › 617.764.0005 or radiobarunion.com

SCALPEL + GOEMAGOT + ANIMALS KILLING PEOPLE + ABNORMALITY › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com

"SCHOOL OF ROCK: WHITE STRIPES VS BLACK KEYS" › 4 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

SKULL HAMMER + SEAX + LORE + THE FATEFUL HOUR + TRIFORIUM DAWN › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543

THE SOUL DRIVERS › 9 pm › Cantab Lounge, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com

"SPIRIT OF THE KING: ELVIS BIRTHDAY CONCERT" › With Steve Connolly + James Montgomery › 8 pm › Berklee Performance Center, 136 Mass Ave, Boston › $45-$60 › 617.266.7455

"TO SERGIO WITH LOVE: THE SERGIO MENDES PROJECT" › 7 pm › Acton Jazz Cafe, 103 Nagog Park, Acton › $10-$12.50 › 978.263.6161 or actonjazzcafe.com

TOTEM + ROBERT FERENT + THE SOUR DOO-DAHS › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com

SUNDAY 13

ANNA LINDBLAD & RYAN DRICKEY › 4:30 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com

AVOXBLUE + BATHAUS + RUBY RIDGE + M/O/O/N › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $9 › 617.492.2327 or ticketweb.com

"BRIDGING THE MUSIC LOCAL BAND SHOWCASE" › 4 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com

BROOK PRIDEMORE + ELI WHITNEY + HOUSTON & THE COTTON + GIN&TONICS + THE CRAZY EXES FROM HELL + HORSE THIEF › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

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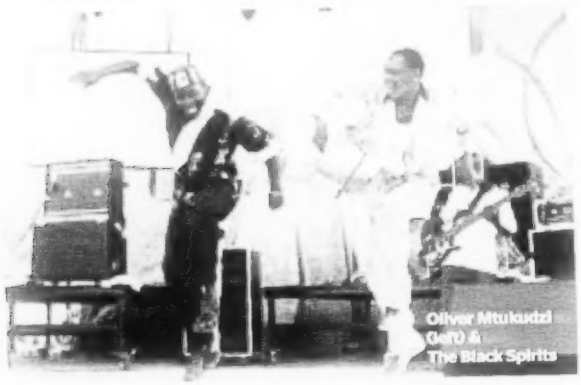
PHX PICKS >> JAZZ & WORLD

THU 10 • **SAMMY FIGUEROA** Percussionist Sammy Figueroa's credits extend from Miles Davis and Sonny Rollins to Chaka Khan and David Bowie as the go-to man for Afro-Latin percussion. A distinguished producer and bandleader as well, he's bound to get Scullers hopping when he brings in his Latin Jazz Explosion.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm :: $25 :: 617.5624111 or scullersjazz.com

FRI 11 • **JIMMY COBB, JOEY DEFRANCESCO, LARRY CORYELL** Long story short: drummer from Miles Davis's *Kind of Blue*, youngish greasy-grooves organist, and former jazz-rock fusion guitar god blow the lid off Scullers with a "Tribute to Jimmy Smith and Wes Montgomery." This is what people used to listen to before jam bands — except it was a lot hipper.
Scullers, DoubleTree Guest Suites Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm :: $30 :: 617.562.4111 or scullersjazz.com

FRI 11 SAT 12 • **BILL CHARLAP TRIO** One of the great poets of jazz piano, Bill Charlap gets deep, deep, deep into the American Songbook with long-time trio mates Peter Washington (bass) and Kenny Washington (drums, no relation). And, in case you thought otherwise, the great poets all swing like hell. They're at the Regattabar for two nights.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm + 10 pm :: $25 :: 617.395.7757 or regattabarjazz.com

THU 15 • **OLIVER MTUKUDZI & THE BLACK SPIRITS** The Afropop blend of the Zimbabwean singer-songwriter-guitarist Oliver Mtukudzi — drawing on several traditions and multiple languages, including English — is so distinctive that his fans have given it the sui generis moniker "Tuku music." The lilting blend of percussion, strings, group vocals, and Mtukudzi's own husky lead baritone is just about irresistible.
Johnny D's, 17 Holland St, Somerville :: 7:30 pm :: $28 :: 617.876.4275 or worldmusic.org


Oliver Mtukudzi and The Black Spirits

WED 16 • **THE IDAN RAICHEL PROJECT** Truth be told, we're on the fence about Israeli superstar keyboardist-composer Idan Raichel: Is his "project" a visionary amalgam of African, Arabic, Eastern European, and other indigenous traditions, or just a middle-of-the-road "world music" pop soundtrack to some as-yet unwritten movie? But hey, his duo collaboration was Vieux Farka Touré was sublime, and his international crew of musicians is strong enough to bring "authentic" to any party.
Berklee Performance Center, 136 Mass Ave, Boston :: 7:30 pm :: $30-$65 :: 617.876.4275 or worldmusic.org

CIRRUS VIEWPOINT + PLUMERAI + DRIFTERSWIFT + HERE WE JUST DREAM › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $9 › 617.864.EAST or ticketweb.com
THE COWARD FLOWERS › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $8 › 617.236.7600 or churchofboston.com
DESSA › 7 pm › The Sinclair, 52 Church St, Cambridge › #13 › 617.451.7700 or ticketmaster.com
FREAKWATER + ADELA & JUDE › 8 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com
GARNET ROGERS › 8 pm › Club Passim, 47 Palmer St, Cambridge › $20-$22 › 617.492.7679 or clubpassim.com
MOBIUS QUARTET + ROSS WALLACE CHAIT & MYLES EMMONS › 8 pm › Outpost 186, 186 1/2 Hampshire St, Cambridge › $10 › 617.876.0860 or zeitgeist-outpost.org
NIKI & THE DOVE + VACATIONER › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $13 › 617.779.0140 or ticketmaster.com
THE PROSELYTE + NOW DENIAL + JAR'D LOOSE + JACK BURTON VS. DAVID LO PAN › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $7 › 617.782.6245 or obrienspubboston.com
UNDEROATH + MEWITHOUTYOU + LETLIVE. › 6 pm › Palladium, 261 Main St, Worcester › $22-$25 › 978.797.9696 or tickets.com

MONDAY 14

THE AMAZING › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
CLARA LOFARO + CHRIS CARPENTER › 9 pm › Middle East Corner, 480 Mass Ave, Cambridge › $5 › 617.864.3278 or ticketweb.com
DESCEND UPON THE SANE + HOOKERCLOPS + OLD HAT › 8 pm › Charlies Kitchen, 10 Eliot St., Cambridge › $5 › 617.492.9646 or charlieskitchen.com
EDUCATE THE ANECDOTE › 9 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com
IRON HARVEST › 10:30 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com
JERRY BERGONZI GROUP + THE FRINGE › Lily Pad, 1353 Cambridge St, Cambridge › 617.497.0823
JESSIE WARE › 7 pm › The Sinclair, 52 Church St, Cambridge › $15-$17 › 617.451.7700 or ticketmaster.com
SAM MARINE & COUNTY + REVEREND › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
"SHE LOVED HIP HOP: A NIGHT IN MEMORY OF ALEXIS HIGHTOWER" › With Edo G + Rip Shop › 8 pm › Good Life, 28

>> LIVE MUSIC on p 62

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WED 1/16 LEEDZ & STEADY LEANIN' PRESENT: RIFF RAFF
UPSTAIRS
THU 1/0 BOSTON8BIT + LEAGUEPODCAST PRESENT: RADLIB, CRASHFASTER BRIGHT PRIMATE
SAT 1/12 LANNEN LETTERDAY, THE FATAL FLAW, THE FIELD EFFECT
MON 1/14 ALL AGES 7PM THE YOUNG RAPSCALLIONS
WED 1/16 TREEHOUSE HUGO (NYC) EVIN BAIRD TRIO
/MIDEASTCLUB /ZUZUBAR
@MIDEASTCLUB @ZUZUBAR

Doyle's • Sun • JAN 13 • 7pm • "perfs"
Fassen • Mon • JAN 21 • 7pm • "bankrupt"
Rosebud • Sat • JAN 26 • 3pm • "on the T"
Rosebud • Mon • JAN 28 • 7pm • "1st Person Plural"

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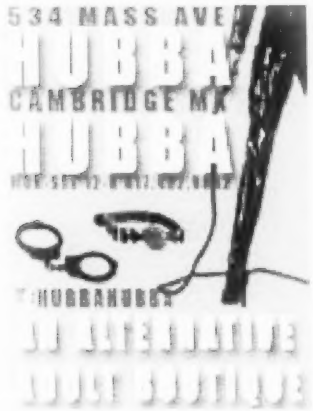

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ARTS & EVENTS ::

<< LIVE MUSIC from p 61

Kingston St, Boston · $10 · 617.481.2622 or goodlifebar.com

TIM MILLER · 8 pm · Beehive, 541 Tremont St, Boston · 617.423.0069 or beehiveboston.com

TO THE WEDDING + RSO + NERVOUS · 10 pm · ZuZu, 474 Mass Ave, Cambridge · Free · 617.864.3278 or zuzubar.com

YOUNG RAPSCALLIONS + THE GULLS + SATELLITES FALL + CLOSER THAN WE APPEAR + VUNDABAR · 7 pm · Middle East Upstairs, 472 Mass Ave, Cambridge · $10-$20 · 617.864.EAST or ticketweb.com

TUESDAY 15

THE ALMOST + ALL GET OUT + MAKESHIFT PRODIGY + CHALLENGES + KERRIGAN · 6 pm · Palladium Upstairs, 261 Main St, Worcester · $13-$15 · 978.797.9696 or tickets.com

DEADBEAT DARLING + MILK + WOLF BLITZER + KANGAROO COURT · 8 pm · Middle East Upstairs, 472 Mass Ave, Cambridge · $10 · 617.864.EAST or ticketweb.com

EMELI SANDE + EMILY KING · Postponed from 10/10; all tickets honored · 8 pm · Paradise Rock Club, 967 Comm Ave, Boston · SOLD OUT · 617.562.8800 or ticketmaster.com

ERIK WHITE · 7:30 pm · Toad, 1920 Mass Ave, Cambridge · 617.497.4950 or toadcambridge.com

JOSH DAVIS GROUP · 8 pm · Beehive, 541 Tremont St, Boston · 617.423.0069 or beehiveboston.com

NINJAVITIS · Precinct, 70 Union Sq, Somerville · 617.623.9211 or precinctbar.com

OLD ABRAM BROWN + THE SEA LIFE + WILDER MAKER · 8:30 pm · T.T. the Bear's Place, 19 Brookline St, Cambridge · $8 · 617.492.2327 or ticketweb.com

OLIVER MTUKUDZI & THE BLACK SPIRITS · 7:30 pm · Johnny D's, 17 Holland St, Somerville · $32 · 617.776.2004 or johnnyds.com

THE PHREAKS [PHISH TRIBUTE] · 8 pm · Church of Boston, 69 Kilmarnock St, Boston · $3 · 617.236.7600 or churchofboston.com

SEAN PRICE + ROC MARCIANO + BUCKSHOT · 9 pm · Brighton Music Hall, 158 Brighton Ave, Allston · $15-$18 · 617.779.0140 or ticketmaster.com

TAARKA · 8 pm · Club Passim, 47 Palmer St, Cambridge · $13-$15 · 617.492.7679 or clubpassim.com

WEDNESDAY 16

"ARABIAN KNIGHTS "THE NEW FLAMES OF ARABY" WORLD MUSIC" · With Phaedra Rose · Za-Beths Magic Carpet · 7:30 pm · Middle East Corner, 480 Mass Ave, Cambridge · 617.864.3278 or ticketweb.com

GRUPO YAGUA · 9 pm · Ryles, 212 Hampshire St, Cambridge · $10 · 617.876.8330 or rylesjazz.com

HEATHER MALONEY · 8 pm · Club Passim, 47 Palmer St, Cambridge · $13-$15 · 617.492.7679 or clubpassim.com

IDAN RAICHEL PROJECT · 7:30 pm · Berklee Performance Center, 136 Mass Ave, Boston · 617.266.7455

MATTHEW STUBBS · 10 pm · Toad, 1920 Mass Ave, Cambridge · 617.497.4950 or toadcambridge.com

"MEMPHIS OR BUST FUNDRAISER" · With Gracie Curran & the High Falutin Band · 8 pm · Johnny D's, 17 Holland St, Somerville · $10 · 617.776.2004 or johnnyds.com

MG LEDERMAN · 10:30 pm · Plough & Stars, 912 Mass Ave, Cambridge · 617.576.0032 or ploughandstars.com

NATALIE JOHN · 8 pm · Beehive, 541 Tremont St, Boston · 617.423.0069 or beehiveboston.com

THE NEIGHBOURHOOD · 9 pm · Brighton Music Hall, 158 Brighton Ave, Allston · $10-$12 · 617.779.0140 or ticketmaster.com

NOTRIO + TBM + GIL AHARON TRIO · Lily Pad, 1353 Cambridge St, Cambridge · 617.497.0823

RIFF RAFF · 7 pm · Middle East Downstairs, 480 Mass Ave, Cambridge · $15-$20 · 617.864.EAST or ticketweb.com

TREEHOUSE HUGO + EVIN BAIRD TRIO · 8 pm · Middle East Upstairs, 472 Mass Ave, Cambridge · $9 · 617.864.EAST or ticketweb.com

THURSDAY 17

BEFORE DISORDER · 8 pm · O'Brien's, 3 Harvard Ave, Allston · $6 · 617.782.6246 or obrienspubboston.com

"BILLY COBHAM'S "SPECTRUM 40"" · With Dean Brown · Gary Husband · Ric Fierabracci · Jerry Goodman · 7:30 pm · Regattabar, 1 Bennett St, Charles Hotel, Cambridge · 617.661.5000 or regattabarjazz.com

BLAK SKAB + A WISH FOR FIRE + TASTEFUL NUDES · Precinct, 70 Union Sq, Somerville · 617.623.9211 or precinctbar.com

CHARLIE KOHLHASE'S EXPLORER'S CLUB · 8 pm · Outpost 186, 186 1/2 Hampshire St, Cambridge · $10 · 617.876.0860 or zeitgeist-outpost.org

CLARA LOFARO + CHRIS CARPENTER · 9:30 pm · Beehive, 541 Tremont St, Boston · 617.423.0069 or beehiveboston.com

CRASHING CARS + TEXTBOOKCOPILOT + SHIRE · 8 pm · Church of Boston, 69 Kilmarnock St, Boston · $8-$10 · 617.236.7600 or churchofboston.com

DIRK POWELL & RILEY BAUGUS · 8 pm · Club Passim, 47 Palmer St, Cambridge · $20-$22 · 617.492.7679 or clubpassim.com

ERIN MCKEOWN + JENN GRANT · 8 pm · Brighton Music Hall, 158 Brighton Ave, Allston · $15-$17 · 617.779.0140 or ticketmaster.com

GEORGE LERNIS JAZZ QUARTET · 8:30 pm · Ryles, 212 Hampshire St, Cambridge · $10 · 617.876.8330 or rylesjazz.com

G. LOVE & SPECIAL SAUCE + SWEAR AND SHAKE · 9 pm · Paradise Rock Club, 967 Comm Ave, Boston · $25-$30 · 617.562.8800 or ticketmaster.com

HONEST THIEVES + TORN SHORTS + DJ V-NICE · 6 pm · All Asia, 334 Mass Ave, Cambridge · 617.497.1544 or allasiabar.com

JOY KILLS SORROW · 9 pm · Lizard Lounge, 1667 Mass Ave, Cambridge · 617.547.0759 or lizardloungeclub.com

LOVE IN STOCKHOLM + DARLINGSIDE + ANNIE & THE BEEKEEPERS + LAURA CORTESE · 8:30 pm · Great Scott, 1222 Comm Ave, Allston · $10 · 617.566.9014 or ticketweb.com

MATT PRYOR & JAMES DEWEES [GET UP KIDS, NEW AMSTERDAMS] + INTO IT. OVER IT. · 9 pm · T.T. the Bear's Place, 10 Brookline St, Cambridge · $13 · 617.492.2327 or ticketweb.com

MELVERN TAYLOR & HIS FABULOUS MELTONES · 7:30 pm · Toad, 1920 Mass Ave, Cambridge · 617.497.4950 or toadcambridge.com

PAA SECK DIERY · Lily Pad, 1353 Cambridge St, Cambridge · 617.497.0823

"SANCTUM SOUND SHOWCASE" · With Joy Daniels · Teddi C · Adam Noya · Bob Marini · Lucia Marie · Derek C · Greg Lato · Alex Nobile · Bimes · 8 pm · Middle East Upstairs, 472 Mass Ave, Cambridge · $10 · 617.864.EAST or ticketweb.com

SHELBY LYNNE · 8 pm · Scullers, 400 Soldiers Field Rd, Cambridge · $38 · 617.783.0000 or scullersjazz.com

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GET THE LED OUT

SATURDAY, JANUARY 19
MARTIN SEXTON

FRIDAY, JANUARY 25
CITIZEN COPE

FRIDAY, FEBRUARY 8
GRACE POTTER & THE NOCTURNALS

SUNDAY, FEBRUARY 10
JEFF MANGUM

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Grinder Monkey
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Day Old Funk
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fri. | jan. 26
Force The Fallen
The Learned Hands
Someday Rome
Midnight Spin
TJ Courtney
7:30 PM | COVER: $10 | AGES 21+

sat. | feb. 2
Candlebox
20TH ANNIVERSARY TOUR
8:00 PM | AGES 21+
$25 ADV/$30 AT THE DOOR

Hard Rock CAFE
SEE THE SHOT BOSTON

Time to party.
Page 70.

PHOTO BY GINA MANNING

VISIONS

BY SCOTT KEARNAN

To kick-start our new nightlife department, we gathered a roundtable of industry vets at Empire in the Seaport to comment on current and future trends in Boston's after-dark scene. They have diverse backgrounds and diverse opinions, but some consensus emerged. Give it up, '90s nostalgists: the era of glow sticks and candy necklaces is never coming back. (Mood lighting and chef-driven small plates? That's more like it.) Cheers to you, party people: you've become a more discerning crowd. (Smaller in number, but elevated in taste.) And get with it, City of Boston: you're still making it too hard for nightlife to flourish here. (Or is that the idea?)

ERIC AULENBACK

JACKSON CANNON

JOE KANE

DJ KON

MALIA LAZU

BETH MCGURR

FRANKIE STAVRIANOPOULOS

JAMIE WALSH

...ON HOW SHOOK UP THE CLUB SCENE

ERIC: "Socialized dining" was an industry term that emerged in the late '90s for this trend. Many restaurants have capitalized on the revenue a strong bar scene can provide, implementing strong beverage programs in larger bar areas that take a bite out of the nightclub scene.

FRANKIE: The nightlife experience is broader. It's not about bottle service; that's five years ago. It's about a whole experience, like at Emerald Lounge, where you get a good cocktail, there's a good scene, and someone like Kon is spinning.

JOE: That's something we wanted to accomplish with Red Lantern. You can go in and eat dinner at eight or nine. Then the lights go down, the music comes up: it doesn't become a nightclub, but you're comfortable hanging there. People don't like going to clubs anymore.

JACKSON: With the reduction of club life, the demographics I see now are committed, in a way prior generations weren't, to dedicating disposable income to bars and restaurants. They'll spend $30,000 a year going out. They're not as directed toward home ownership or their car. . . . They want contemporary music, elevated cocktails, elevated food, and an environment to meet other people. And they'll pay a few dollars more. There's a behavioral change in who goes out and how much they're willing to spend.

...ON WHETHER THE CAN RESCUSCITATE TRADITIONAL CLUBS

ERIC: EDM gave traditional nightclubs a second wind at the turn of the century. It seems to have declined over the last five years. A resurgence will be an uphill battle in 2013.

FRANKIE: It comes in waves. I worked at Avalon in the heyday of dance music, when they were spending $50,000 on a DJ. I've seen it fall flat on its face, and I've seen it grow back again. Music is cyclical.

JOE: It's totally cyclical. We had Pete Tong at the Estate a couple weeks ago. Half the kids there were like, "What the fuck is this?" To the other half, he was a god! It's hot right now, but once something becomes so huge and

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mainstream — will it jump the shark?

KON: Musically, it's all about EDM. But in this town there's no real outlet. In New York, you don't even have to leave Brooklyn: there are cool bars with different music that *isn't* the radio being shoved down your throat. But that's what thrives here. It's a collegiate town, a revolving door. For the most part, younger kids dictate what DJs have to play.

...ON BOSTON'S : LIQUOR LICENSES (OR THE LACK THEREOF)

JACKSON: Businesses own their liquor licenses. When they're worth $200,000 to $250,000, people want to protect their assets. If you present the not-so-radical idea that it should be easier and less expensive to get a license — which would lead to more choice, more culture, higher overall business growth — people with interest in the value of licenses may not want to change things.

MALIA: Sydney, Australia, has an interesting model. Their licenses were $15,000, which was outrageous for Sydney. They had fraternity-style nightlife and were losing people to Melbourne. They created the Small Bars and Restaurants Bill: licenses are $500 if you're serving under 120 people. It wasn't just that suddenly a bunch of bars got licenses, but, say, art studios got licenses and became lounges. You saw a complete cultural shift. Young couples with work the next day could go out without feeling like they're going to step over throw-up. It revolutionized the city. Let's look for models like this.

JAMIE: I grew up in Boston. I've worked in bars and restaurants here my whole life. I've worked with Flynn, and I've worked with Menino. It's time for a change. He's not a restaurant guy; he's not a nightlife guy. We're losing out.

...ON DEMONSTRATION

MALIA: I do think that unjust laws need to be pushed back on. One idea I had in my head is something called "Occupy the Dance Floor": the idea of going into different clubs that might not have dance permits and just dancing.

JAMIE: That's a great idea. And you know what? The city of Boston should send police officers to Fenway Park every time "Sweet Caroline" comes on, arrest all 45,000 people, and bring them into jail. Where's *their* permit?

MALIA: Exactly! It's to make a point: "This is so outrageous, are you going to arrest people? You're giving me lights, you're giving me a DJ, and then you're forcing me to sit in my seat?" Occupy the dance floor!

...ON WHY IS KEY

JACKSON: It used to be that a liquor company came in with its new flavor, you put the word out there will be free drinks, and there would be a crowd. That's dead: no one cares. But with two days' notice, you can get people to spend money on Hurricane Sandy relief. I did a party for Lovin' Spoonfuls and raised $2500 without breaking a sweat, because people were given a context and a reason to spend money.

FRANKIE: It's an experiential thing. You need that social core, those social groups that often stem from charitable things. People believe in breast-cancer research and hurricane relief. They get excited about it. No one gives a crap about free alcohol for an hour.

BETH: The lesbian community used to be stuck in dive bars; my first club was in the basement of a Chinese restaurant! Now, if people see I'm doing an event in a place like Empire, they'll think, "Wow, they want us here." And they'll come back for dinner later because they think, "They welcome the gay community."

> "I've worked in bars and restaurants here my whole life. I've worked with Flynn, and I've worked with Menino. It's time for a change."

...ON MOVEMENTS IN

FRANKIE: Social media is a necessary evil. With deal sites like Groupon, customers get their 50-percent-off vouchers, and proprietors never see them again. The point is to get people in the door and keep them there. But it's etched out a niche of consumer that just looks for deals.

JACKSON: Facebook is losing steam. You have to remain relevant there, but it's more about imaging. For getting people to events, it's losing power. An irritating trend I hope doesn't continue is people forming their own invites of large numbers and just showing up: "Look, I'm here for the event!" Well, we only have room for six. I have managers checking social media and looking out for that.

BETH: I have so many different Facebook pages I need an intern to take care of them. But it's my personal page that became most popular. People don't want ads; they want a personal connection, to feel like friends. It's that "Oh, I know the owner" thing.

...ON FOR 2013

JACKSON: Living through this new golden age of hyper-focused, self-serious drinks, we've seen it penetrate and proliferate enough that I'm looking forward to a year when it's more of an assumption that you're going to get good drinks somewhere you didn't used to get them. Hopefully that helps remove the mustache-twirling, self-obsessed drink maker.

JAMIE: I'd like to see more restaurants with local producers on the back bar and on tap. We're almost at the point where we can say, "Shame on you if you don't have a local draft beer or bottled spirit."

MALIA: I'd like to see an end to the punitive nature of things. The idea that my tax dollars are being used to catch the Liberty Hotel for giving Champagne to someone at check-in, after they pay $500 for a room. For that cost, they should be getting blowjobs, never mind Champagne!

CLUB NIGHTS

ALL ASIA › Cambridge › 7 pm › "Release"
BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › "Top 40s & House"
ESTATE › Boston › 10 pm › "Glamlife Thursdays"
GOOD LIFE › Boston › 10 pm › @LilInternet + DJ Knife + DJ Michael 5000 + Yvng Amen + DJ 7L + Amadeezy
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
MIDWAY CAFÉ › Jamaica Plain › "Women's Dance Night" with DJ Summer's Eve
NAGA › Cambridge › "Verve Thursdays"
OM RESTAURANT & LOUNGE › Cambridge › 10:30 pm › "Late Night Lounge"
PHOENIX LANDING › Cambridge › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › "Trainwreck Thursdays"
ZUZU › Cambridge › 10:30 pm › "B.O.S.S. Ecclectic Dance Party"

"Full on Fridays" continue at Royale.

BOND › Boston › 10 pm › "Play Fridays" with DJ Johnny C + Matty D
CURE LOUNGE › Boston › 10 pm › "VIP Fridays" with DJ Profenna
DISTRICT › Boston › 10 pm › "Latin Fridays" with DJ Juan Madrid
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › "Top 40s & House"
ESTATE › Boston › 10 pm › DJ Gommert Mes
GOOD LIFE › Boston › 9:30 pm › "Bassic vs. The Thickness" with DJ Evaredy + EshOne + Noah D + Steppo
GREAT SCOTT › Allston › 10 pm › "The Pill" with DJ Ken + DJ Michael V
JULEP BAR › Boston › DJ Uptown + DJ Hevan
MILKY WAY › Jamaica Plain › 9 pm › "The Lee Wilson Movement Presents: Born Day Bash"
NORTHERN NIGHTS › Lynn › 8 pm › "Madonna Fridays" with DJ Jay Ine
PHOENIX LANDING › Cambridge › "PYT" with DJ Vinny
PRIME › Boston › 10 pm › "VIP Fridays"
RISE › Boston › "Wonderland" with Damien Paul + JK the DJ + Mike Swells › 1 am › Tyler Michaud + Andsid + Dirty Purity
ROYALE › Boston › 10 pm › "Full On Fridays"
TOMMY DOYLE'S AT HARVARD › Cambridge › midnight › DJ Skitz
T.T. THE BEAR'S PLACE › Cambridge › "Xmortis" with DJ Chris Ewen
ZUZU › Cambridge › 11 pm › "Solid!" with DJ Durkin

BOND › Boston › 10 pm › "Flaunt Saturdays"
COMMON GROUND › Allston › "Millenium Night"
CURE LOUNGE › Boston › 10 pm › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + Brek.One + DJ Theo A + DJ Frank White
DISTRICT › Boston › 10 pm › "Status Saturdays" with DJ Cootz
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › "Top 40s & House"
ESTATE › Boston › 10 pm › "DJ Costa's House Party"
GOOD LIFE › Boston › 9:30 pm › "W.A.R.P Dagobah" with DJ tRick + DJ RePsycle + DJ Tony Moreno
JULEP BAR › Boston › DJ Danny Diggz + DJ Johnny Dougs
MACHINE › Boston › 8 pm › "Gender Bender Drag Show to benefit the MA Trans Political Coalition" with Tre'Andre + Gunner
MILKY WAY › Jamaica Plain › 10 pm › "Mango's Latin Saturdays" with Lee Wilson
NAGA › Cambridge › "Chemistry Saturdays"
OM RESTAURANT & LOUNGE › Cambridge › 10:30 pm › "Saturdays @ Om"
PHOENIX LANDING › Cambridge › "Boom Boom Room" with DJ Vinny
RAMROD › Boston › 10 pm › "Revolution Saturdays"
RISE › Boston › 1 am › DJ Escape + Ryan Ruel
ROYALE › Boston › 10 pm › "Guilt"
TOMMY DOYLE'S AT HARVARD › Cambridge › midnight › DJ Special K
T.T. THE BEAR'S PLACE › Cambridge › 10 pm › "Heroes" with DJ Chris Ewen
ZUZU › Cambridge › 11 pm › "Soulelujah" with Ty Jesso

CURE LOUNGE › Boston › 10 pm › "Industry Sundays" with DJ Hectik
PHOENIX LANDING › Cambridge › "The Drop"
ZUZU › Cambridge › 10 pm › "Double Vision" with DJ Brian Halligan + DJ Brian Derrick

GOOD LIFE › Boston › 8 pm › "She Loved Hip Hop: A Night in Memory of Alexis Hightower" with Edo G + Rip Shop
MIDWAY CAFÉ › Jamaica Plain › 8 pm › "Rebirth of the Cool" with DJ Mike Chris
NAGA › Cambridge › "Industry Mondays"
PHOENIX LANDING › Cambridge › "Makka Monday" with Voyager 01 + DJ Uppercut
RIVER GODS › Cambridge › 8 pm › "Weekly Wax"

ALL ASIA › Cambridge › 9 pm › "Scooby Snacks Psych Night"
BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › "Thomas Gold Fanfare World Tour"
ZUZU › Cambridge › 10 pm › "Zuesday Queer Dance Party" with DJ Leah V + Black Adonis

BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › "F*mous Wednesdays"
DISTRICT › Boston › 10 pm › "Classic Wednesdays" with DJ Tanno
MIDDLE EAST CORNER › Cambridge › 9:30 pm › DJ Rufaro
MIDDLE EAST DOWNSTAIRS › Cambridge › 7 pm › RiFF RaFF
MIDWAY CAFÉ › Jamaica Plain › 8 pm › "Dancehall Lounge"
RYLES › Cambridge › "Wild Honey"
ZUZU › Cambridge › 10 pm › "Penguin Club" with DJ Infinite Jeff

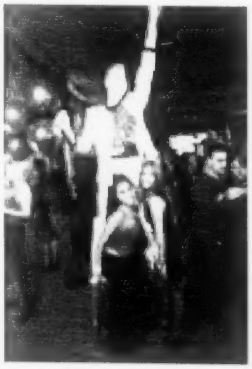
BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › "Top 40s & House"
ESTATE › Boston › 10 pm › "Glamlife Thursdays"
GOOD LIFE › Boston › 9 pm › "Nightwave Session 3" with Dusty Digital + Jaminic + Mike Swells
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
MIDWAY CAFÉ › Jamaica Plain › "Women's Dance Night" with DJ Summer's Eve
NAGA › Cambridge › "Verve Thursdays"
OM RESTAURANT & LOUNGE › Cambridge › 10:30 pm › "Late Night Lounge"
PHOENIX LANDING › Cambridge › "Elements" with Crook & Lenore
RAMROD › Boston › 10 pm › "Trainwreck Thursdays"
ZUZU › Cambridge › 10 pm › "Rude Sounds" with Nathan + Dandy Dan

MORE CLUBS AND COMEDY AT THEPHOENIX.COM/EVENTS

Jeff Dunham's "Disorderly Conduct Tour" is at the Agganis Arena on January 12.

NIGHTLIFE STUFF

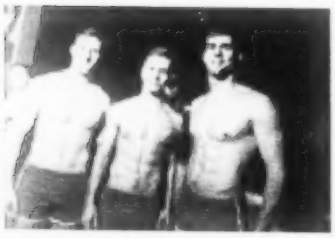
STUDIO 57 NEW YEAR'S EVE



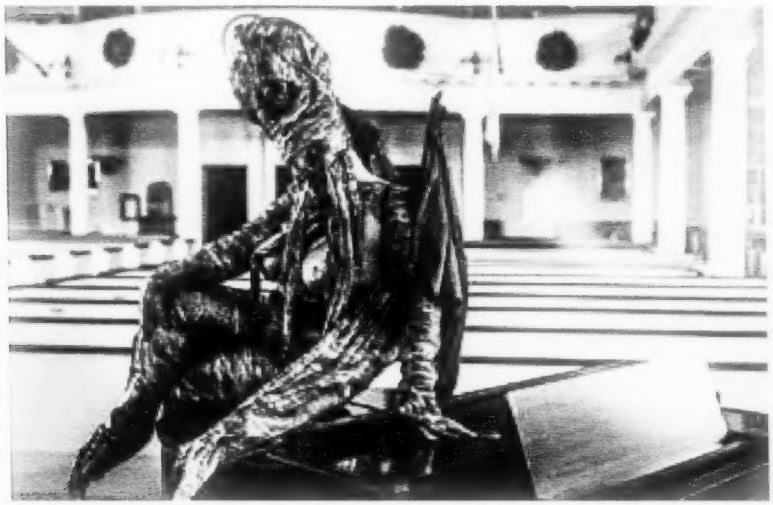
ADDITIONAL NEW YEAR'S EVE EVENTS AROUND THE CITY

PARTY AT THE REVERE HOTEL

NIGHTLIFE&STUFF



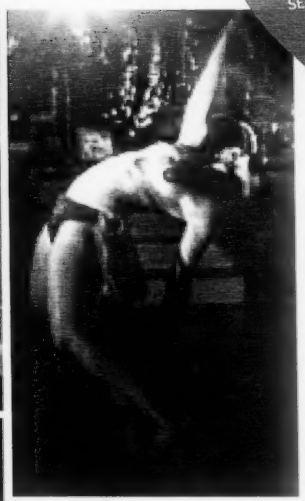
TO SEE MORE PICTURES GO TO THEPHOENIX.COM/PARTIES

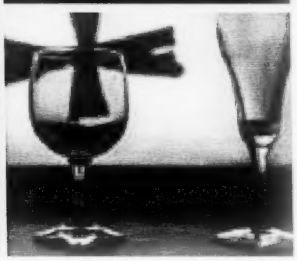


» At the Benefit Gala

AS YOU MAY HAVE HEARD, the world didn't actually end on December 21 — but that didn't stop a creative crew from throwing one hell of a doomsday gala at Dorchester's First Parish Church. Songstress Amanda Palmer and her husband, fantasy author Neil Gaiman, led post-apocalyptic ghouls, burlesque dancers, and the rest of the colorful crowd in raising funds to restore Torrent Engine 18, a 19th-century Dorchester firehouse that will house performances, exhibits, and studio space for visiting and resident artists. For more on the project, check out torrentengine18.org.

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!





Top: Devilicia Noseratafa
Clockwise from above: Neil Gaiman; Femme Bones; Margaret Toscutto; Katherine Bergeron

ARTIST

We did a triple take when we spotted Dei Xhrist's three-faced papier-mâché headpiece made from casts of her own visage, which she affixed to a Styrofoam cone covered with a wig she scored at an estate sale.

She kept the rest of the outfit simple, opting for black and gray apparel and a beautiful necklace made by local jeweler Megan Stelzer, a buddy of hers.
The idea had been brewing for a while — she had a notebook full of ideas and sketches for the creation, but needed the right opportunity to show it off. What better time than an apocalypse? There might not have been another chance.
She'll make sure to get plenty of use out of the unique piece. She planned to wear it again on New Year's Eve (and perhaps when she gets her driver's license photo taken).
—RENATA CERTO-WARE

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